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Special Report: Giant Screen and IMAX films of 2015

At the start of 2015, the world's total of giant-screen and IMAX theaters stood at 1,039, up from 938 a year ago, a net increase of just under 11%. During 2014, ten GS theaters closed, 14 converted to (or added) digital, and 110 new theaters opened. All of the new theaters were IMAX digital screens in multiplexes. No new non-multiplex GS theaters opened.

As of Jan. 1, 2015, there were 793 multiplex theaters, 208 institutional theaters, 27 standalone commercial screens, and 11 in theme parks. There were 895 digital theaters, 112 screens with 15/70 film projectors (of which 55 also have a digital projector), 26 8/70 theaters (four of which also have digital), and eight 10/70 venues.

The number of true giant-screen theaters dropped slightly from 283 last year to 278 this year, remaining in a range it has maintained for about five years, but well under its 2005 peak of 297. The number of theaters projecting 70mm film in any of the three GS formats — 8/70, 10/70, or 15/70 dropped by at least 18.

Openings, closings, conversions

Openings. As mentioned above, all 110 new theaters were IMAX digital systems in multiplex theaters. Of these, over half — 62 — were in China, which, with 220 screens, now stands as Imax's second-largest national market after the U.S., which has 384. In 2014, the company installed 12 new theaters in the U.S., nine in the U.K., and four each in Russia and South Korea. Brazil got three, Canada and South Africa each got two, and 12 other countries, from Azerbaijan to Ukraine, got one each. (Because Imax Corporation declined to provide *LF Examiner* with an official list of theaters, our theater data, obtained from public sources in late January, did not include opening dates. Therefore, a handful of these 110 theaters may have opened after Jan. 1, 2015.)

By our count, as of the first of the year, there were 926 IMAX theaters in 59 countries, 791 in multiplexes, 111 in institutional theaters, 18 in standalone commercial theaters, and six in theme parks.

Closures. Ten theaters closed in 2014, although three of the closures may only be temporary. These are the **Modelo Museum of Science and Industry** in Toluca, Mexico; the **Interactive Museum of Xalapa**, also in Mexico; and the **Meydan IMAX Theater** in Dubai, United Arab Emirates. The first, which housed a 300-seat 3D 15/70 IMAX theater, closed in early 2014 when parent company, **Grupo Modelo**, Mexico's largest brewer, announced that the five-year-old museum building would be revamped to focus on Victoria beer, as well as topics such as "culture, health, education and sport," according to a press release. The company did not say when the facility would reopen, but the theater remains listed on

*(see **THEATERS** on page 6)*

Inside *LF Examiner*

PLF Report *Charlotte Jones, IHS*	2
The Biz: News, Personnel	4–5
New Theaters in 2014	11
In Production	12–13
Premiering This Month	15
Worldwide LF Theater Inventory	16
Bookings Data	17–21
Directory	22–23
Classified Ads	23
Shorts	24

GSCA Film Expo Preview

The **Giant Screen Cinema Association** will host its annual spring conference in Los Angeles, March 7–12. This year's meeting expands the usual two-day Film Expo, which focuses primarily on screening new films, with the addition of a two-day Filmmakers' Symposium that will look at the techniques and practices of giant-screen production and post-production.

The Film Expo will feature screenings of 15 new films, although only three — ***Journey to Space***, ***Museum Alive!***, and ***Robots 3D*** — have not been shown in their entirety at a previous conference. Clips from 15 films in production will be presented, four for the first time at an industry meeting, and 16 films in development will be described, eight for the first time.

The Filmmakers' Symposium will feature eight sessions on topics such as storytelling for the giant screen, digital capture, audio, 3D, and post production. **FotoKem Industries**, a GS post-production house, and the only lab still processing 70 negatives and prints, will offer a tour of its plant on the evening of March 11.

GS film and digital screenings will be held at the **AMC Universal Citywalk IMAX** near Universal Studios in Los Angeles. The conference hotel is the Hilton Los Angeles–Universal City, a short walk from the theater.

*(see **GSCA** on page 14)*

Premiering This Month

Jupiter Ascending
Seventh Son
Humpback Whales
Journey to Space
Focus

See page 15.

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Premium Large Format Market is Evolving

by Charlotte Jones, IHS Technology.
Exclusive to LF Examiner.

The concept of large format is not a new one in theatrical terms, but the recent launch of digital premium large format screens (PLF) in commercial cinemas has seen the market evolve into an increasingly competitive one amid a growing array of brands and technologies.

The modern definition of PLF is a clearly branded, technologically superior product, which can be marketed at a premium. While 3D is a key component of PLF, it is not a defining one, with immersive sound, high-frame-rate capability, 4K projection, dual projection, and most recently laser illumination frequently incorporated into a premium screen. A larger screen also tends to be characteristic of PLF, typically in the region of 30% bigger than a typical multiplex screen, although in reality they can be anywhere between 20% to 40% larger, with a minimum width of about 49 to 52 feet (15 to 16 meters) in width.

The marketing of these elements under a branded proposition with a flexible pricing structure is also key in differentiating PLF. The market for PLF can be clearly divided between an exclusive number of global brands, led by the long-standing **IMAX** brand, and a growing array of exhibitor-developed and branded screens known as exhibitor PLF. According to new research from **IHS Technology**, there were a total of 1,401 digital PLF screens (IMAX and exhibitor PLF) operating worldwide as of the end of June 2014, of which exhibitor PLF accounted for over half or 54.3% of the total. There is also a traditional market for giant screens, including those screening special large format films in museums and other institutional and non-commercial venues, but these are not included in this analysis.

Global PLF brands

Competition in the global branded PLF space recently intensified following the launch of **Dolby Cinema** in late 2014 (*see The Biz, December 2014*), a new premium concept that combines proprietary Dolby technologies for image quality, immersive sound, and intrinsic design features. The other major candidate in this category is **RealD Luxe**, an umbrella brand for the PLF experience, with a small number of screens in Russia and China.

Among the global premium cinema brands, technology is emerging as a key battleground, with both **Imax Corporation** and **Dolby Laboratories** launching laser-based systems. The latter's Dolby Cinema incorporates Dolby Vision, which uses two Christie 4K 6P modular laser projectors and boasts high dynamic range (HDR) capability. Dolby Cinema will therefore be the first exclusively laser-based platform, resetting the bar for the PLF sector in general.

Imax rolled out its own laser light source solution in Toronto in December 2014 (*see The Biz, December 2014 and this issue*) and plans to install up to 15 systems in 2015, of which **Formula Kino** in Moscow will be one of the first. Imax has a total of 66 laser theatre systems in backlog.

Imax, and to some extent Dolby, have also distinguished themselves through a vertically integrated content pipeline. Imax, for example, remains unique as an end-to-end PLF film system and its long-standing ties with filmmakers, including the use of IMAX cameras, further reinforce the brand's film credentials. Every IMAX release is converted using IMAX DMR technology, involving some additional costs.

RealD Luxe is perhaps the anomaly in this category, as it is not a true stand-alone technology; its key attribute is branding, although the company is working on a number of technology aspects. Luxe offers technical guidelines including a minimum screen size of 52 feet (16 meters). This approach differs from Dolby Cinema, which does not stipulate a screen size.

The other fast-moving side of PLF is the exhibitor-branded screen market, which hit 374 screens in North America as of the end of June 2014, an increase of 18% from 316 at end 2013, and more than double the total of just 136 back two years prior (2011). The pace of development comes as exhibitors have completed their total allocation of 3D screens (equal to 46% of total worldwide screens) and are looking to customize and develop the premium end of the market, where future revenue growth lies.

The number of exhibitor PLF screens also hit a

Corrections

An item in the January Biz section mistakenly said that Evergreen Aviation Museum in McMinnville, OR, had filed for Chapter 11 bankruptcy protection. In fact, it was Evergreen Vintage Aircraft, a for-profit company which owns some of the airplanes in the museum, that filed, not the museum itself, which is a non-profit. The museum continues to operate as usual. We regret the error.

new milestone in North America in June 2014, outnumbering IMAX digital screens (360) for the first time. With their own PLF brands, exhibitors gain control over individual technology components and upgrade cycles, can more quickly adapt to the changing nature of film schedules, and avoid the need to split box office returns. On the other hand, they do not benefit from the brand marketing and technology support associated with a global brand.

Central and South America have the largest respective weighting of exhibitor PLF screens to the market total of 86%, a clear majority, followed by Africa/Middle East with 82%. In contrast, Europe remains the only world region where there are more global brand (IMAX) digital screens.

Exhibitor PLF market

From the global count of 761 exhibitor PLF screens, North America was the most active, accounting for 374 screens or 49% of the total, followed by Asia Pacific with a 27% share in mid 2014. In Central and South America, 124 PLF screens accounted for a 16% share followed by Europe with 51 PLF screens and Africa Middle East with just nine.

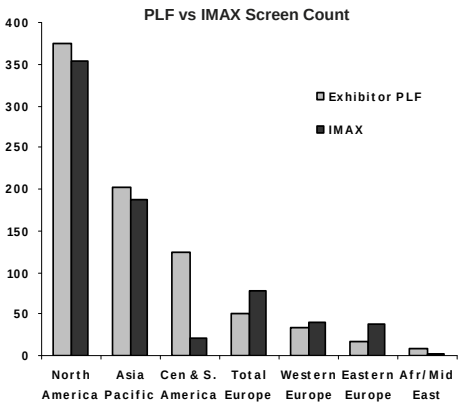
The U.S. was the leading territory with 297, driven by a high level of investment by the top five U.S. circuits in conjunction with a now burgeoning market among medium and smaller exhibition circuits. There are 32 individual PLF brands (from a global total of 72) in the U.S. market, with an average 9.6 screens per brand, the highest average of any world region.

Cinemark, with 108 XD screens, has the largest PLF footprint in the U.S., followed by **Regal** with 76 RPX screens, **Carmike** with 26 Big D screens and **AMC** with 13 ETX screens, plus another six AMC Prime auditoriums at the end of June 2014. Together, the top five exhibitors accounted for the vast majority — 83% — of total PLF screens in the U.S., a very large proportion over and above their average screen penetration.

Marcus Theatres is the number five PLF screen operator in the U.S. and is credited with first introducing its (pre-digital) PLF brand, UltraScreen, in 1999. A newer version, UltraScreen DLX, was introduced in 2013, incorporating all reclining seats with screens 65 feet (20 meters) or wider. It installed 11 UltraScreen DLX theaters in 2014. [*Marcus opened two IMAX theaters in 1998 and 1999, but dropped the brand in 2004. —Ed.*]

More recent launches have come from medium and smaller circuits such **Georgia Theatres** (GTX), **Dickinson Theatres** (Extreme Screen) and **Frank Theatres** (FDX) which all launched in 2013 and **Goodrich Quality Theatres**' GDX in January 2014. Except for Georgia Theatres, each of these chains also has between two and four IMAX theaters.

China is the second largest market for PLF screens globally, and the largest international market, with a combined 124 screens derived from three exhibitor PLF brands: **China Film Giant Screen**, originally known as DMax (73 screens), **Poly Film**'s Polymax (14 screens) and **Wanda Cinema Line**'s X Land (37 screens) as of the end 2014. The market here is growing rapidly, up from 82 screens in mid 2014. China is also Imax's second largest market, with a total of more than 200 digital IMAX screens at the end 2014 (and 397 committed for future construction).



With 77 PLF screens, Canada is third-ranked globally, although the majority (85% of the total) are dominated by leading exhibitor **Cineplex Entertainment**. Cineplex had 66 UltraVx screens in June 2014, which makes it the third-largest provider of exhibitor PLF screens worldwide, after Cinemark and Regal. Cineplex has now installed UltraVx across an average of 4.0% of its total screen base, well above the global average of 2.5%.

Brazil and Australia round out the top five territories where competitive factors have helped drive the market. In Brazil, Cinemark has the largest footprint with 30 XD screens, followed by **Cinepolis** with 13 Macro XE screens, and local exhibitors **Kinoplex**, **UCI**, and **Cinematografica Araujo**.

The top ten territories account for 90% of the world total of PLF screens, indicating a very high level of concentration in the most active PLF markets. However, the market remains niche when viewed in context, accounting for an average 2.5% of digital 3D screens.

PLF box office

In North America, total PLF box office rose by 15% year-on-year, to reach $571.5 million in 2013, particularly impressive against the backdrop of a softening market for total as well as 3D box office that year. Total PLF box office was 5.3% of the total $10.8 billion box office in North America in 2013, including both 2D and 3D formats, up from a 4.5% share in 2012.

Moreover, PLF is becoming an increasingly significant platform for 3D titles, in terms of the proportion of 3D revenues it generates as well as its effect in channeling studio investment and distribution of quality 3D titles. Together, PLF screens accounted for just over one quarter of the total 3D box office in North America in 2013, up from a 23% share the previous year, a significant proportion given the limited size of the platform. The increase underlines the significance of PLF in retaining the share of title revenues in the 3D format going forward.

Premium concepts are evolving

The concept of premium cinema is continually evolving as cinemas look to tap into audiences through new ways to enhance the cinema experience. One direction is to combine PLF with other luxury features, such as reclining seats, with the introduction of multiple premium tiers. Another development is the convergence of the larger screen with the drive towards more luxury VIP screens in a more intimate setting. For example, Imax has launched Sapphire, combining the larger screen with a more intimate seating capaci-

*(see **JONES** on page 14)*

Imax demos laser in Toronto

About 50 people from roughly 25 IMAX theaters were invited to Toronto by **Imax Corporation** in late January to see a demonstration of a "beta" version of the next-generation, laser-illuminated IMAX projection system. The system was installed in December in **Cineplex**'s **Scotiabank Toronto IMAX Theatre**, and ran public shows of ***The Hobbit: The Battle of the Five Armies*** for several weeks before the industry demo, to give Imax technicians real-world experience with the system. (*See The Biz, January 2015.*) The same theater hosted last fall's conference of the **Giant Screen Cinema Association**.

According to people who were present, the demo ran for about two and a half hours, and started in a non-IMAX auditorium in the multiplex, where attendees were shown a number of clips using standard digital projection. They included trailers for ***Furious 7***, ***How to Train Your Dragon 2***, and ***Interstellar***. The group then moved to the IMAX theater and saw the same material projected on the IMAX laser system, along with additional footage from GS films shot on 15/70 film. These included clips from 1991's ***Rolling Stones At the Max*** and **Stephen Low**'s ***Rocky Mountain Express*** (2011), both shown in their original 1.33:1 aspect ratio. The system expands the height of the native 1.9-ratio 4K DLP chip with a vertical anamorphic lens when showing true GS footage.

A trailer for ***Star Wars Episode VII*** was screened, along with trailers for ***Born to Be Wild*** and ***Hubble 3D***. The new system's 12-channel audio system was also highlighted with a special demo. Although a tour of the booth had been promised, it had to be canceled because the session ran long and the theater's public screening of ***American Sniper*** was about to start.

LF Examiner spoke to several participants who said that the quality of the laser image was very bright, with high contrast and excellent color and sharpness. It was characterized as "the best quality IMAX presentation I had ever seen" and "better than film." Laser speckle was said to be only barely visible.

Consultant **Paul Fraser**, of **Blaze Digital Cinema Works**, provided the following observations:

"Over the last few years, I've seen demos of every other manufacturer's laser projector system, including in some premium large-format theaters. What was especially impressive about the IMAX laser demo in Toronto was that we saw a very bright, high-contrast, digital image in the 'classic' 4:3 aspect ratio, on a truly giant (80-foot wide) screen. It was Imax's digital 4:3 presentation of a sequence from Stephen Low's beautifully filmed *Rocky Mountain Express* that was the stunner for me. I thought this was an historic moment for Imax Corp., and the whole industry, for that matter. It will be interesting to see what this development does to spark 4:3 digital options from Imax's competitors.

"When I saw a demo of Imax's first-generation xenon system in 2007, with its 1.9:1 aspect ratio, I remember thinking, 'Well that's it, Imax had no choice but to conform with the rectangular frames of DCI -compliant digital cinema, and so the 4:3 frame will disappear when 15/70 film is gone.' It took a few years, but kudos to Imax for delivering 4:3 with their new laser system. There are a number of questions I'll be exploring on behalf of my theater clients as Imax progresses to installing their first production models in the coming months."

Imax showed its laser projector to invited guests in Toronto in January.

Photo by Fred Huebener.

Production units of the system will be installed in several theaters later this year, including the **Pacific Science Center** in Seattle, WA (*see January 2015*).

Imax posts $39.7 M profit in 2014

On Feb. 19, **Imax Corporation** posted its financial results for the fourth quarter and fiscal year ending Dec. 31, 2014. In Q4 the company reported a profit of $21.0 million ($0.30 per diluted share) on revenues of $102.5 million, compared to a profit of $27.8 million ($0.40 per diluted share) on revenues of $105.1 million in the same quarter of 2013.

For the year, Imax earned a profit of $39.7 million ($0.56 per diluted share) on revenues of $290.5 million, compared to 2013's full-year profit of $44.1 million ($0.64 per diluted share) on revenues of $287.9 million.

In Q4 of 2014, the company signed deals for 13 new theater systems and three upgrades of film systems to digital, compared to 116 new systems and three upgrades in the same period of 2013. For the full year, there were 104 new signings and 14 upgrades, compared to 246 and 31 in all of 2013. The current backlog stands at 397, which includes 27 upgrades.

Imax installed 55 new systems and upgraded two in the last quarter of 2014, compared to 54 new and four upgrades in the 2013 Q4. For the full year it installed 113 new theaters and eight upgrades in 2014, compared to 112 and 21 in 2013.

Imax released a total of 40 DMR films worldwide in 2014, 16 of which were shown only in limited international markets. Twenty-six titles have been announced for 2014 to date, six of which will only play in certain territories. Releases this year are expected to top 40, and include the next ***Star Wars*** film, ***Avengers***

2, ***Jurassic World***, and the next ***James Bond*** episode, with ***Batman Vs. Superman*** and ***Avatar 2*** lined up in 2016.

In a conference call with analysts, CEO **Richard Gelfond** named several theaters that will be upgraded to the next-gen laser-illuminated projection system later this year, including the **AMC Loews Lincoln Square** in New York City, the **BFI IMAX** in London, and the **TCL Chinese Theater** in Los Angeles. Gelfond said the TCL Theater will get its system in April, which may make it the first non-beta IMAX laser system to open.

Also set to get laser systems are the two host theaters for this year's meetings of the **Giant Screen Cinema Association:** the **AMC Universal CityWalk** in Los Angeles and the **AMC Loews Metreon** in San Francisco. The former is unlikely to be upgraded in time for the March Film Expo, but the latter almost certainly will have its laser system in time for the annual conference in September.

Imax's new museum theater deal

Imax Corporation has announced that the **Papalote Childrens' Museum Monterrey** in Monterrey, Mexico, will have a first-gen IMAX digital theater when the new museum opens this spring. Eventually, the system will be upgraded to the IMAX laser-illuminated system, although the date for the switch has not been announced.

The new museum is a counterpart to Papalote museums in Mexico City and Cuernavaca. ("Papalote" is "kite" in Spanish.) The former has had a 333-seat, IMAX film theater since 1993. The new theater will be known as the **Megapantalla IMAX Banorte**, named for sponsor Banco Mercantil del Norte, a major Mexican bank based in Monterrey. ("Megapantalla" means "mega-screen" in Spanish.)

The deal is Imax's first new theater in a museum since March 2009, when the **National Infantry Museum** in Columbus, GA, opened a 300-seat SR theater.

In a separate deal, Imax signed a two-theater deal with South Korean multiplex chain **CJ CGV Holdings** to build the first IMAX theaters in Vietnam, the first of which will be in a new theater in Ho Chi Minh City. Opening dates were not disclosed.

B&D makes two film deals

BIG & Digital will distribute the animated film ***Lightspeed Pioneers: Stranded on Mars*** to institutional digital theaters worldwide. The 22-minute show is produced by **No Final Frontier Productions**, which describes it as and "action-packed science fiction adventure set in a future golden age of commercial space exploration." Produced by **Lee Fanning** and **Christopher Brothers**, the film follows five teenage astronaut trainees who find themselves on the wrong side of Mars after a crash landing and "have to think fast and use their science knowledge to survive the red planet's ever-mounting threats." A fulldome version is being distributed to planetariums exclusively by **Evans & Sutherland**. Release is expected in summer 2016.

In a separate deal, B&D will distribute ***Awake: The Life of Yogananda,*** an award-winning 2014 documentary about the Indian mystic **Paramahansa Yogananda,** to museums and other attractions. Directed by **Paola Di Florio** and **Lisa Leeman**, the 87-minute film explores the life of the man who brought yoga and meditation to the West in the 1920s, and features interviews with **George Harrison**, **Ravi Shankar**, **Deepak Chopra**, **Russell Simmons**, and others. The film is available now.

BIG & Digital's **Tina Ratterman** can be reached a **tratterman@biganddigital.com**.

Imax funds Malick's *Voyage*

Terence Malick's long-awaited GS film, ***Voyage of Time***, is the first project to be supported by the **IMAX Original Film Fund**, a $50 million fund established last year by **Imax Corporation** with the **Knights of Columbus' KOS Associates** (*see LF Examiner, May-June 2014*). Previously described as a companion piece to the director's *Tree of Life*, a 2011 domestic drama, *Voyage* later became embroiled in legal battles between Malick and investors (*see Shorts, May 2010, May 2011, May 2013, The Biz, June 2013, Sept. 2013, and May–June 2014*).

Broad Green Pictures is producing the film, which will be released in two versions: an IMAX edition that will be narrated by **Brad Pitt**, and a "35mm feature-length version" narrated by **Cate Blanchett**, according to a press release. The release quoted Imax Entertainment CEO **Greg Foster** as saying that Malick "has literally been designing and making this movie with large-format cameras for over 30 years."

No release dates were given.

John Lewis leaves Austin museum

John Lewis has left the **Bullock Texas State History Museum** in Austin, after 14 years in several positions. Joining the museum in 2001 as technical director, he became director of theaters in 2006, supervising the operation of the 400-seat IMAX theater and the 200-seat 4D special effects theater for more than eight years. He produced two 4D films for the museum, *Shipwrecked* (2013) and *Wild Texas Weather* (2009), also directing the latter.

John Lewis

Lewis has extensive show production and touring experience, serving as production manager for the Austin Fan Fest at the Circuit of the Americas Formula One race track from 2012 to 2014. He was also production manager for the national tour of "A Ride with Bob," a play about the life of musician Bob Wills.

He is looking for new opportunities (*see his ad in the classified section on page 23)* and can be reached at johnlewisproductions@gmail.com.

All Theaters, in 2014				
Operator	**Opened**	**Closed/ Conv.**	**Net**	**Total**
Commercial	1	5	-4	**27**
Multiplex	115	7	108	**793**
Theme Park				**11**
Institutional	9	12	-3	**208**
Total	**125**	**24**	**101**	**1,039**

Format	**Opened**	**Closed/ Conv.**	**Net**	**Total**
15/70 (only)		17	-17	**112**
15/70 + IMAX digital	4		4	**55**
15/70 + non-IMAX digital	1	2	-1	**9**
10/70		2	-2	**8**
8/70 (only)		2	-2	**26**
8/70 + digital				**4**
All film systems	**5**	**23**	**-18**	**214**
IMAX digital	112	1	111	**758**
Non-IMAX digital	8		8	**67**
Total	**125**	**24**	**101**	**1,039**

*(from **THEATERS** on page 1)*

Imax's official Web site.

The Web site of the museum in Xalapa says that the IMAX theater is closed for "equipment maintenance," although Imax's site no longer lists it. It may be in the process of converting to non-IMAX digital; the museum did not respond to our request for information.

When the Meydan theater opened in late 2011, it had the distinction of getting the last IMAX 15/70 projector ever installed. It later added non-IMAX 4K digital, but shut its doors in June 2014. Its Web site claims the closure is temporary and "due to technical issues." **Goulam Amarsy**, who consulted to the theater, tells *LF Examiner* that he doubts it will reopen as a large-format theater, but may host "shows and events" at some time in the future.

Three permanent closures include the IMAX 15/70 theaters in Barcelona and Madrid, Spain. As we reported last fall (*see The Biz, September 2014*), parent company **Teatromax** reported being $7.1 million in debt after running the theaters at a loss for most of their existence. Both had 440 seats and were convertible from dome to flat-screen projection. The Barcelona theater opened in 1995 and hosted the 1996 conference of the **Giant Screen Theater Association**. The Madrid theater opened in May 1996. Their closings leave only two convertible IMAX theaters still operating: the **Canadian Museum of History** in Gatineau, QC, and the **Science Museum of Minnesota** in Saint Paul.

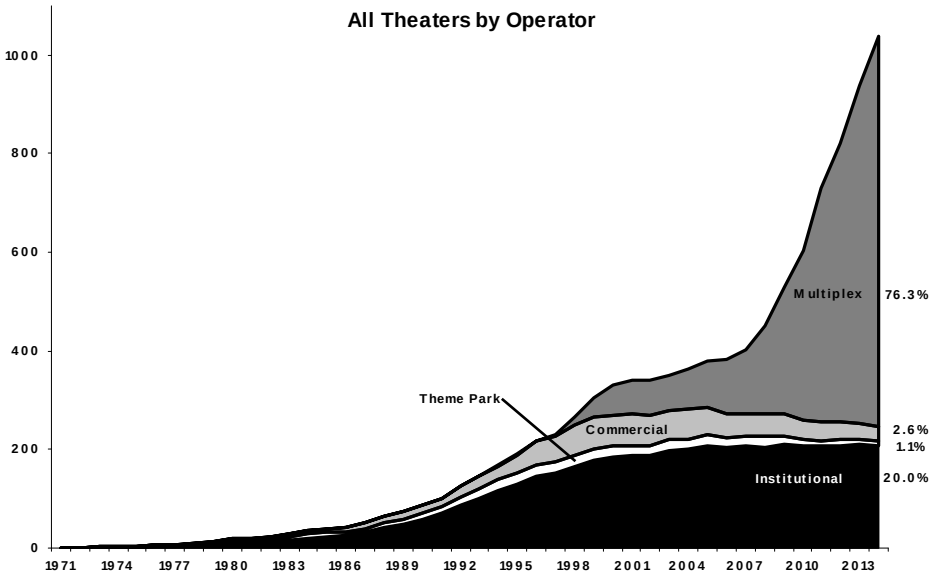
Four theaters drop off our list because, although all continue to operate, they don't meet our qualifications (*see What We Count on page 10*). The **B+B Cinema Grille** in Colleyville, TX, opened in 2006 with an IMAX 3D 15/70 projector in its 276-seat theater. It switched to IMAX digital in 2011, but changed to non -IMAX digital last May.

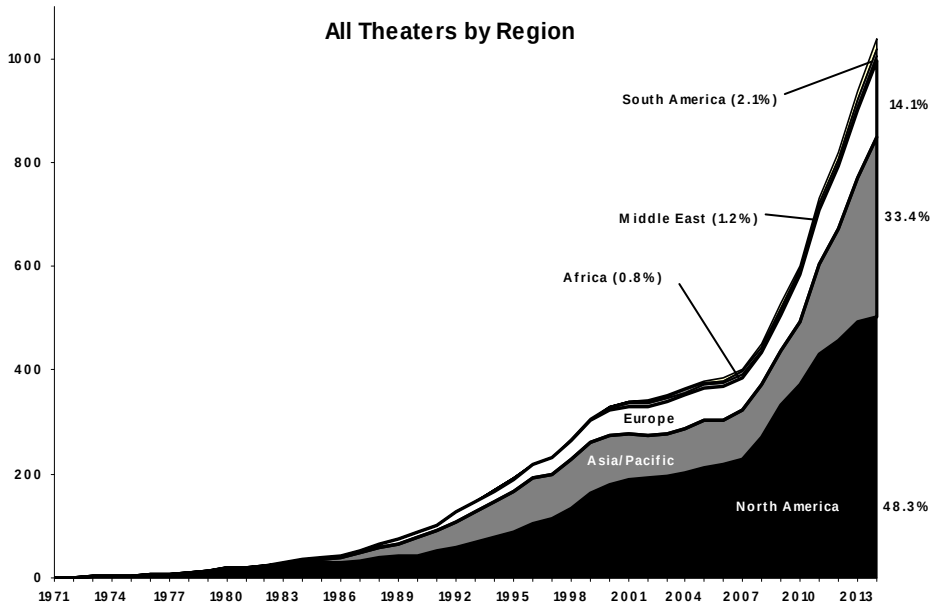
The **IMAX Theater at the Bridge** in Los Angeles, CA, opened in 2002 with an IMAX 3D 15/70 projector and a 60x84-foot (18x26-meter) screen. It became a favorite location for GS industry meetings in L.A., hosting four from 2007 to 2011. Originally owned by **National Amusements**, it was sold to **Rave Cinemas** in 2010, which continued operating the IMAX system. Rave sold the theater to **Cinemark** in 2013. Although Cinemark operates 13 IMAX theaters, including two that still have 15/70 projectors, the chain elected to scrap the IMAX film projector at the Bridge, converting it to its in-house digital premium large format brand, XD.

Similarly, the **Ultrastar Cinemas Desert Cinema** in Cathedral City, CA, removed its 15-year-old IMAX GT film projector in September, after operating with both film and **Christie** 4K digital projection since late 2011. Although originally opened as a standalone theater, it is now owned by the Ultrastar chain which operates a nearby multiplex, and is branded as UltraMAXimum.

The final "closure" is the **Australian Centre for the Moving Image** in Melbourne, which had a **Kinoton** 8/70 film projector until last year, although it hadn't been used since 2003, when it ran **Disney**'s ***The Lion King***. The theater continues to operate with 35mm and digital projection.

Although these ten are the only closures that occurred in 2014, we already know of three theaters that are closing permanently early this year. In addition to the **Millennium Point Cinema** in Birmingham, UK, which closed last month (*see The Biz, January 2015*), **Planetron**, a planetarium in Dwingeloo, Netherlands, has announced it will close this month after more than 25 years of operation, 22 of them with a Kinoton 8/70 projector. In St. Louis, MO, the **Arch Odyssey Theatre,** in the visitor's center for the city's iconic Gateway Arch, will close in March as part of a major mul-





ti-year renovation of the facility (*see The Biz, Oct.-Nov. 2014*). The 265-seat theater was equipped with a **Cinema Development Company** 15/70 projector, installed in 1993.

Conversions. Ten theaters were converted to digital projection in 2014, six of them switching from IMAX 15/70 film to non-IMAX digital. Five were handled by **D3D Cinema**, based in Evanston, IL. They are:

Kentucky Science Center, Louisville, KY

Pink Palace Museum, Memphis, TN

Yellowstone Giant Screen Theatre, West Yellowstone, MT

Whitaker Center for Science and the Arts, Harrisburg, PA

Virginia Aquarium and Marine Science Center, Virginia Beach, VA

They bring to twelve the number of giant-screen theaters that D3D has converted from film to digital projection.

Like several other locations, the **Science Museum of Virginia** in Richmond kept the IMAX 15/70 projector it owned outright, but dropped the IMAX brand. Last March, an **Evans & Sutherland** Digistar 5 fulldome system was installed in the 76-foot (23-meter) dome theater and used alongside the 15/70 machine for the rest of the year. However, on Jan. 3, 2015, the film projector was decommissioned. Sometime later this year, the IMAX "doghouse" in the seating deck will be removed and replaced with about 20 new seats. (Because the IMAX projector was still in place on Jan. 1, the theater is counted here as having a 15/70 system.)

The **Dongguan Wanda International Cinema**, the last multiplex theater in China with a 15/70 film projector, switched to IMAX digital in January 2014.

Four IMAX theaters added IMAX digital while keeping their 15/70 film projectors. The **Museum of Discovery and Science** in Fort Lauderdale, FL, added a first-gen IMAX digital system in October that is slated to be upgraded to a next-gen laser system late this year. At that time, the film projector will go. The **AMC Loews Palisades Center 21** in West Nyack, NY, and the **Harkins Arizona Mills 25** in Tempe, AZ, added IMAX digital and kept their film projectors so they could show ***Interstellar*** in last November. The **Cinepolis Las Americas** in Veracruz, Mexico, did the same, but didn't get a print of the **Chris Nolan** film.

Two theaters with the Astrovision 10/70 film system that Japan's **Goto Optical Manufacturing** developed for its planetariums in the mid-1980s removed them last year: the **Tondabayashi Subaru Hall** opened in 1991 with a 66-foot (20-meter) dome, and the **Kurashiki Science Center** opened its 69-foot (21 meter) dome two years later. Both now have GOTO digital fulldome systems. This leaves only eight 10/70 systems still in place and operational, although we have been told that at least two of these are no longer actually used. Goto installed 35 Astrovision film projectors between 1985 and 2009.

The **Davis Planetarium** in Jackson, MS, removed its 14-year-old **MEGAsystems** 8/70 film projector last June when it unveiled a new **Konica Minolta** Super MediaGlobe II digital fulldome system. However, planetarium manager **John Williams** tells *LFX* that he is hoping to find a "fish-eye equipped digital projector" for the 60-foot (18-meter) dome to replace the 8/70 projector.

True giant screens

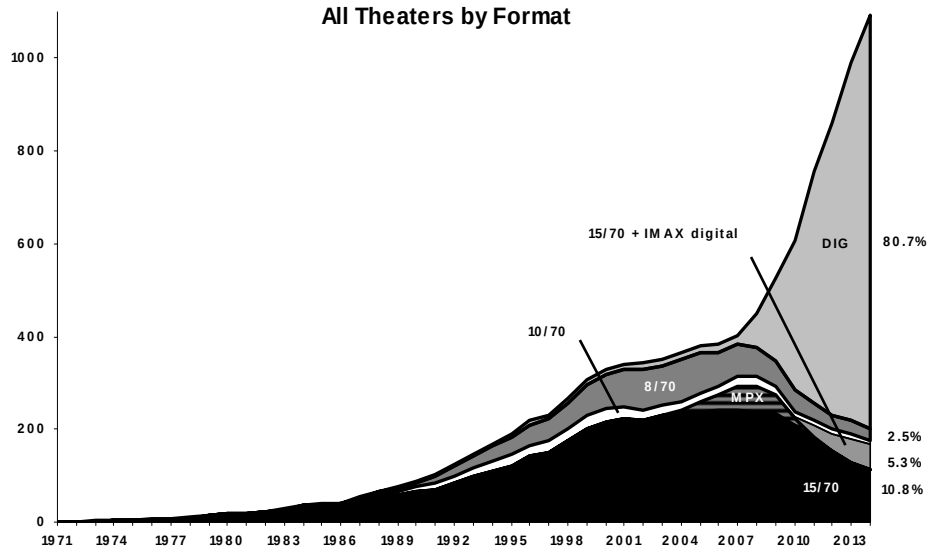
The **Giant Screen Cinema Association** has established the criteria for true "giant screens" as domes with diameters of at least 60 feet (18.3 meters) and flat screens that are at least 70 feet (21.3 meters) wide or have a total area of at least 3,100 square feet (288 square meters), and place all viewers closer than one screen width from the screen plane. According to this standard, there are at least 278 true GS theaters in the world today, roughly the same total we've reported for the last five years.

This total includes 88 multiplex screens whose dimensions we have measured or which have been reported publicly. Because Imax Corporation has declined to provide screen sizes for its new digital installations, an unknown number of multiplex IMAX theaters that may qualify are not counted. Newly built theaters that are planned as IMAX auditoriums often meet the standard, but most conversions of existing screens do not: the screen isn't large enough, or the theater is too deep.

True giant screens in the non-multiplex segments are mostly trending downwards, from a peak of 225 in 2005 to only 190 today. The declines are almost entirely in the standalone and theme park segments. The number of institutional theaters with real giant screens has been much more stable: it stands at 157 now, and has held between 156 and 159 since 2005.

Film theaters

*(see **THEATERS** on page 8)*



*(from **THEATERS** on page 7)*

As of the start of the 2015, there were 214 theaters capable of projecting one of the three 70mm GS film formats, including those that also have digital projection. There are eight 10/70 screens, 30 8/70 theaters, and 177 15/70 venues. Eighteen film systems were shut down for good in 2014, fourteen 15/70 film projectors, and two each in 8/70 and 10/70 venues.

As we mentioned above, only eight Go-to 10/70 theaters still have operational projectors, and a few of those rarely if ever use them. Those that do mostly show signature films made specifically for their institution, or one of a handful of titles that were converted from 15/70 a decade or more ago.

The situation of 8/70 theaters is slightly better. Many more GS films were printed to 8/70 than 10/70, and several theaters continue to run them on a regular basis. Some, like the **Strasenburgh Planetarium** at New York's **Rochester Museum and Science Center**; the **Clay Center for the Arts and Sciences** in Charleston, WV; **Oekopark Hartberg** in Austria; and **Bibliotheca Alexandrina** in Alexandria, Egypt, use their 8/70 projectors on a daily basis. They are showing evergreen films like **MacGillivray Freeman**'s ***Everest*** (1998) and ***Coral Reef Adventure*** (2003), and **National Wildlife Federation**'s ***Bears*** (2001). But their options are limited. Few films released less than ten years ago have been printed to 8/70, and the prints of those that are available are getting old and worn.

A few 8/70 venues aren't troubled by the shortage of new titles. The **Niagara Falls Adventure Theater** in New York and the **Hearst Castle Theater** in San Simeon, CA, show signature films about their respective attractions. Both are owned and operated by **Destination Cinema, Inc.**, whose president, **Bob Perkins**, tells *LFX* that the company is thinking about converting them to digital within the next two years.

Similarly, **Vulcania**, in Auvergne, France, shows two custom-made films about volcanism and the volcanic park in which it is located.

Some 8/70 theaters only occasionally use their projectors, limiting shows to morning school groups or once-a-week presentations. Sixteen 8/70 theaters are domes, and many of them are using their digital planetarium system almost exclusively. Several told us that although the film projector was still in place, they hadn't used it for several years, in favor of their fulldome system. Some also run laser shows.

Six theaters that had 8/70 projectors at one point did not reply to our requests for information, and their Web sites show no sign of offering GS film presentations. Another four did respond and said that although the projector is still in place, they no longer use it. Although we continue to count these theaters until we are certain that the projectors have been removed or decommissioned, the number of 8/70 projectors actually in use is probably less than 20.

There are 176 operational 15/70 film theaters worldwide, all but eight of which are IMAX. Those eight projectors were built by CDC; most were installed by **Iwerks Entertainment** between 1993 and 2005. Although four of the eight venues are actively using their projectors, three others tell *LFX* that they will stop using them sometime this year. As we mentioned above, the Arch Odyssey Theater in St. Louis will shut down in March. The Dome Theater at **Science Museum Oklahoma** in Oklahoma City will close at the end of summer, according to theater manager **Jeff Morphis**. The space will be repurposed, although its final configuration has not yet been determined. Finally, the **Chickasaw Cultural Center** in Sulphur, OK, plans this year to sell or scrap its 15/70 machine, which was installed in 2011 with the hope that it would show a signature film. However, the film was never produced, and the projector has never been used, according to **Brad Deramus**, the theater manager. The theater is used for live shows, and runs Hollywood films with a 2K digital projector.

The remaining 168 IMAX 15/70 projectors include 99 in institutions, 49 in multiplexes (almost all of which also have IMAX digital), 14 in commercial standalone locations, and six in theme parks.

2D vs. 3D, dome vs. flat

Needless to say, virtually all new digital installations in flat-screen theaters have 3D capability. Relatively few dome theaters do, so the exceptions in each case stand out. The only flat-screen 2D installation in 2014 was the conversion of the Yellowstone Giant Screen Theater, which dropped its 20-year-old IMAX GT projector for an NEC 4K system from D3D. Since its signature film, 1994's ***Yellowstone***, directed by **Kieth Merrill**, is 2D, a 3D projector was not deemed necessary.

Conversely, the Science Museum of

Virginia's E&S fulldome system can show 3D content, making it one of only five dome theaters in our database that can.

Two of the closures in 2014 were 2D, the rest 3D. Of the five converted theaters that had been 2D, the three domes remained 2D. The other two switched to 3D. The result is that the number of 2D theaters dropped by five compared to the beginning of 2014, from 152 to 147. Non-multiplex 3D screens dropped from 101 a year ago to 99 as of Jan. 1, 2015.

No new dome theaters opened last year, and two closed, lowering the total to 117. The number of non-multiplex flat screens dropped by five to 129.

A phenomenon we have been reporting on, but have yet to incorporate into our database, is the number of digital fulldome theaters that meet the GSCA spec of 60 feet (18.3 meters) or wider. Now that many GS films are available in fulldome formats, and with the introduction of "8K" fulldome systems that rival GS film quality, they deserve to be included in this report, and will be, starting next year.

Imax's scorecard

The next-gen, laser-powered IMAX system is finally here, ending years of waiting and speculation. Well, it's *almost* here. As we report on page 4, a beta system is operating in Toronto and was demonstrated to a select group of Imax clients last month. The **Pacific Science Center** is completely renovating its **Boeing IMAX Theater** which will reopen with an IMAX laser system in early May (*see January 2015*). One or two others may be deployed by then, including at the **TCL Chinese Theater** in Los Angeles. Although there has been no official word, it is possible that the system's official industry debut could be at the GSCA's fall conference in San Francisco in September. The host theater, the **AMC Metreon**, has the second-largest screen in North America (after New York's **AMC Loews Lincoln Square**), making it a prime candidate for an early IMAX laser system

Theater operators who have been wondering if the IMAX system will live up to its expectations and whether it is worth the additional up-front and continuing costs, compared to laser systems from competitors like Christie or **Dolby**, will soon have a chance to see with their own eyes, and get the bids to put before their boards.

This will even up the playing field somewhat, since apples-to-apples comparisons haven't been possible until now. The first-gen IMAX digital system wasn't really suitable for the largest giant screens, which gave 4K providers an advantage. As the table on page 11 shows, Imax has so far switched 23 non-multiplex theaters from IMAX film to IMAX digital, at least four of which are slated to get the laser system, and has signed six others that haven't made the switch yet. (Including multiplexes, the company has signed 71 deals for the laser system.)

In the meantime, the company has lost 26 former IMAX theaters that have switched to non-IMAX digital, and missed the chance to convert 17 other GS screens that formerly had some other film system to IMAX digital. (To be fair, we should note that 12 of these last 17 are dome theaters, for which Imax will not have a digital solution until 2016.)

If we discount those 12 domes, the count of Imax's wins and losses is precisely even as this issue goes to press: 31 to 31. Will GS theaters that are ready to switch to digital choose IMAX, or its less expensive competitors? Obviously, for many smaller institutions price will be the determining factor. But will theaters that can afford any system find Imax's offering to be worth the extra price? We'll know in the next year or two.

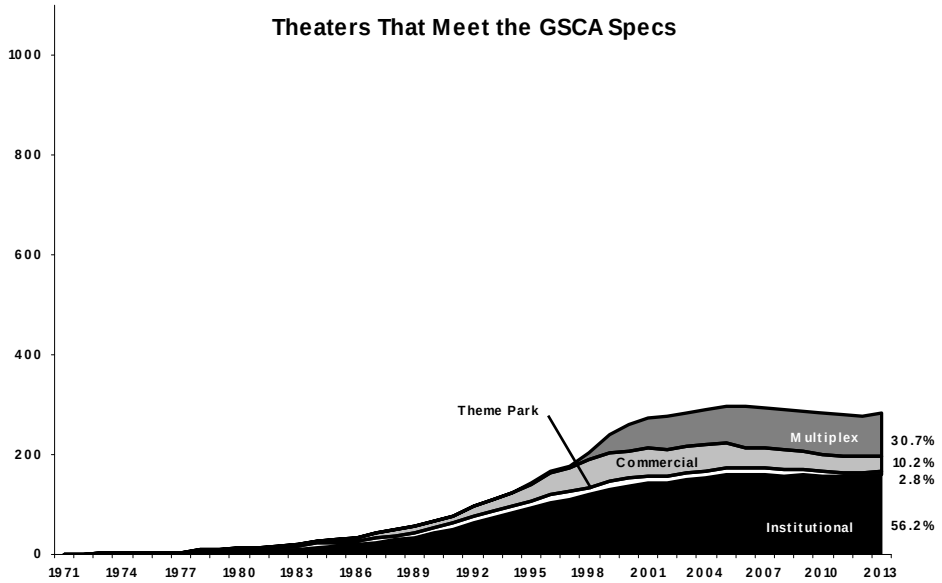
The future of 70mm film

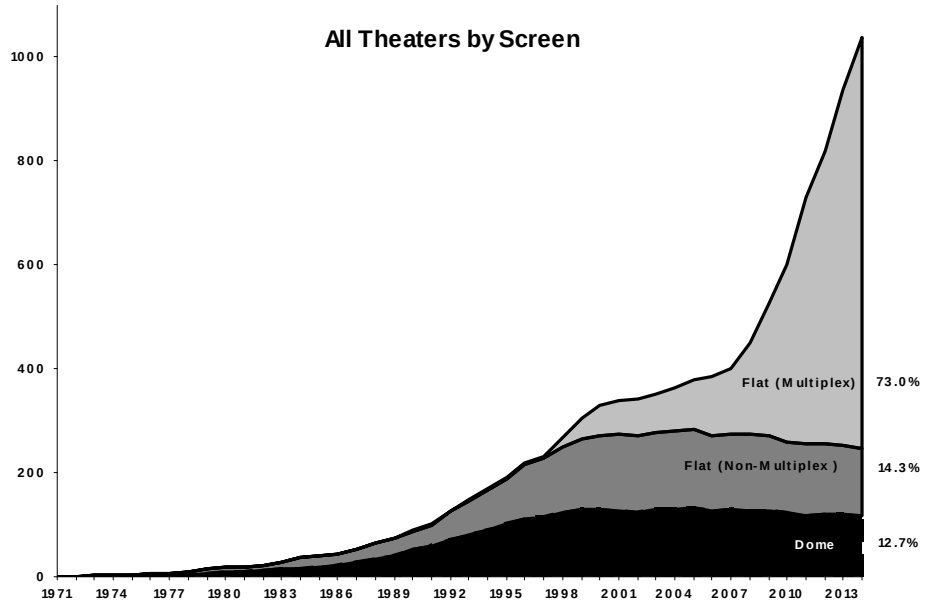
In preparing for this article, we sent e-mails to nearly 100 people who operate GS theaters, including museum CEOs and theater managers. Twelve responded, representing six countries and five U.S. states. (For some reason, Texans were most inclined to help out: three responded.) This is not a random sample, and these results are not presented as representative of the whole industry.

We asked if they were planning to install digital projection. All but one said yes, but only two said they were committed to keeping their film projectors when they switched. Those two had already decided to go with IMAX digital and eventually the IMAX laser system. One other had already switched and removed its film projector. The rest had not decided on a digital system.

Asked when they expected to make that decision, three said in 2016, one said 2018, and one said in five years. The factors most important in choosing a system included image quality (6), price (3), versatility (3) and brand (2). All but one are considering laser-illuminated options, and six have already seen at least one laser

*(see **THEATERS** on page 10)*





*(from **THEATERS** on page 9)*

demonstration.

Three respondents said they expected to stop showing 15/70 prints by the end of this year, three more said in 2017 or 2018, and three others said in five years.

Everyone in the business realizes that the days of making and showing film prints are numbered, but there is still no clear idea of what that number is. A few respondents said they intended to continue to run film as long as they can. At least one had heard that 70mm print stock might not be available after 2017, and planned to stockpile prints before then.

The day that 70mm film is no longer manufactured (or becomes too expensive to be practical, which could happen first) will be a sad one for many in the GS business. Of course, some theaters — whether out of dedication to the film experience, or lack of funds to replace their film projectors — may continue playing their existing prints well after that date, much as a handful of 8/70 theaters do today. Some may switch to digital but keep the film machine in place for occasional special shows. But as we've said for years now, a day will come on which the last 70mm film projector will close its dowser for the last time.

The good news is that the newest crop of laser systems and "8K" fulldome systems are widely seen as worthy replacements for the venerable film prints most of us have grown up with. If they improve in quality and come down in price, and if filmmakers maintain the standards that giants like **Graeme Ferguson**, **Roman Kroitor**, **George Casey**, **Kieth Merrill**, **Greg MacGillivray**, and a dozen others established decades ago, the giant-screen experience may live on and not go the way of nitrate prints, Cinerama, Showscan, and other cinematic wonders of the past.

What We Count

This report counts all 15/70, 10/70, 8/70, and IMAX digital theaters; theaters that have converted from large-format film to digital; and a growing number of DCI-compliant digital theaters in museums. This yields a total, as of Jan. 1, 2015, of 1,039 theaters in 62 countries worldwide.

Not all of these meet the standards established by the Giant Screen Cinema Association for true giant screens: domes at least 60 feet (18.3 meters) in diameter, or flat screens that are at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area, with all seats placed less than one screen width from the screen plane.

We consider 278 of the 1,039 (27%) as meeting the GSCA spec.

A film theater is counted as long as it has the capability to show one of the GS formats, even if it has stopped doing so on a regular basis. Only when the projector has been removed or disabled, and no qualifying replacement has been installed, do we consider the theater "closed."

Until 2008, when it introduced its first digital system, Imax Corporation regularly released lists of all IMAX theaters that included the dimensions of their screens. It no longer does so, which makes determining the count of true giant screens more challenging. *LF Examiner* has measured the screens of more than 115 theaters, including 88 multiplex screens, using a precise laser device. Some new digital multiplex screens meet the GSCA spec, usually because they were built specifically as an IMAX theater. However, very few retrofitted former 35mm theaters do. Their screens are too small and/or the auditoriums are too deep. Among the 88 digital IMAX theaters we have measured, the average screen width is 56 feet (17 meters). We therefore presume, unless we have press reports or other information to suggest otherwise, that new digital IMAX multiplex screens do *not* meet the GSCA spec.

Although the vast majority (93%) of IMAX digital theaters fall into this category, we count them primarily because they occasionally show the original GS films co-produced by Imax, Warner Bros. Pictures, and MacGillivray Freeman Films, and because a handful of smaller chains with IMAX theaters occasionally book GS films from other independent producers.

We do not count the premium large format theaters that many theater chains have introduced in the last few years, because they never show original GS films. However, see **Charlotte Jones**' report on PLF theaters on page 2 of this issue.

Past years' totals in this report may not agree with those in previous reports because we are constantly updating our database as we learn of theaters that opened or closed in previous periods.

Imax's Scorecard

The following non-multiplex theaters have converted to or added a digital projection system to a booth that once had a giant-screen film projector. Unlike the rest of this report, which only counts theaters opened by Dec. 31, 2014, this table lists some theaters that have opened, or will open, in 2015.

Wins (IMAX film to IMAX digital): 23

1.	Virginia Air and Space Center, Hampton	2010
2.	Challenger Learning Center, FL	2010
3.	Denver Museum of Nature and Sci., CO	2010
4.	Clark Planetarium, UT	2010
5.	Pacific Science Center, WA (PACCAR)*	2011
6.	Suzhou Culture & Arts Centre, China	2010
7.	World Golf Hall of Fame, FL	2011
8.	CineStar Event Cinema, Germany	2011
9.	Marbles Kids Museum, NC	2011
10.	Xi'an Da Ming Palace, China	2012
11.	Esquire IMAX Theatre, CA*	2012
12.	Jordan's Furniture, Reading, MA	2012
13.	Jordan's Furniture, Natick, MA	2012
14.	British Film Institute, London* ††	2012
15.	LG IMAX Theatre Sydney, Australia* ††	2013
16.	Melbourne Museum, Australia* ††	2013
17.	Tropicana Casino And Resort, NJ	2013
18.	Glasgow Science Center, UK	2013
19.	Navy Pier IMAX Theatre, IL*	2013
20.	IMAX des Galeries de la Capitale, QC*	2013
21.	Telus World of Science Edmonton, AB	2013
22.	Museum of Discovery and Science, FL	2014
23.	Bullock Texas State History Mus/, TX ††	2015
24.	Pacific Science Center, WA (Boeing) ††	2015

Wins (Signed for laser, not installed yet): 6

25.	IMAX Victoria, BC* ††	2015
26.	Museum of Discovery and Science, FL ††	2015
27.	Smithsonian Air and Space, DC ††	2015
28.	Smithsonian Natural History, DC ††	2015
29.	Smithsonian Udvar-Hazy, VA ††	2015
30.	Science Museum of Minnesota* ††	2015
31.	Papalote Childrens' Museum Monterrey ††	2015

Losses (IMAX film to non-IMAX digital): 26

1.	Swiss Transport Museum, Lucerne†	2008
2.	Moody Gardens, TX†	2009
3.	Science Museum, Osaka**	2009
4.	Cinecitta Multiplexkino, Germany	2010
5.	63 City, South Korea	2010
6.	Dreamworld, Australia	2011
7.	Hastings Museum, NE	2011
8.	Millennium Point Cinema, UK	2011
9.	Cradle of Aviation Museum, NY†**	2012
10.	Evergreen Aviation Museum, OR	2012
11.	Houston Museum of Natural Science, TX	2012
12.	Putnam Museum, IA	2012
13.	Kansas Cosmosphere and Space Center**	2012
14.	Milwaukee Public Museum, WI†**	2013
15.	Air Force Museum Theater, OH	2013
16.	Polynesian Cultural Center, HI	2013
17.	Oregon Museum of Science and Industry	2013
18.	Malecon 2000, Ecuador	2013
19.	Cinemark 18 & XD, Los Angeles	2014
20.	Kentucky Science Center, Louisville	2014
21.	Memphis Pink Palace Museum, TN	2014
22.	Science Museum of Virginia, Richmond**	2014
23.	Ultrastar Cinemas Desert Cinema	2014
24.	Virginia Aquarium and Marine Sci. Ctr.	2014
25.	Whitaker Center for Science and Arts, PA	2014
26.	Yellowstone Giant Screen Theatre, MT	2014

Losses (non-IMAX film to non-IMAX digital): 15

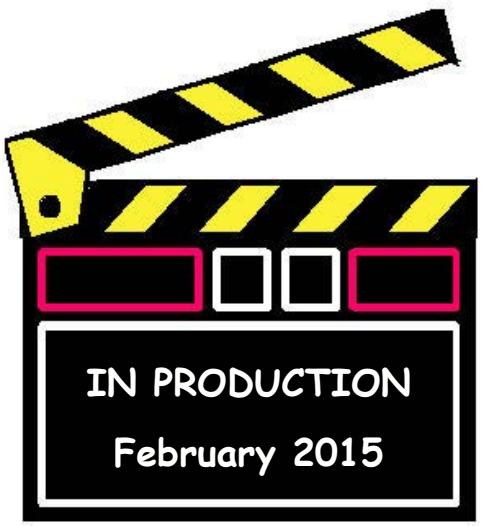
27.	Saitama Space Science Hall, Japan**	2008
28.	Zion Canyon Giant Screen Theater, UT	2008
29.	Rheged Centre, Penrith, UK	2009
30.	Shonandai Cultural Center, Japan**	2009
31.	Central Texas College, Killeen**	2010
32.	Sanuki Children's Center, Japan**	2010
33.	National Science Museum, South Korea**	2010
34.	Yamanashi Science Museum**	2010
35.	COSI Columbus, OH	2011
36.	Louisiana Art & Sci. Mus., Baton Rouge**	2011
37.	New Mexico Mus. of Nat. Hist. & Sci.	2011
38.	Koriyama Municipal Science Mus. Japan**	2012
39.	Washington Pavilion of Arts & Sci., SD**	2012
40.	Kansas City Union Station, MO	2013
41.	Mukai Chiaki Children's Sci. Mus. Japan**	2013
42.	Kurashiki Science Center, Japan**	2014
43.	Tondabayashi Subaru Hall, Japan**	2014

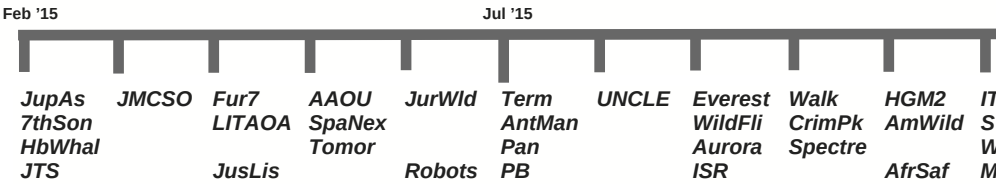
* Kept IMAX film projector, added IMAX digital
† Kept IMAX film projector, added non-IMAX digital, dropped IMAX brand
** Tilted dome
†† Will get IMAX laser system

New Theaters in 2014

All of the theaters listed below are first-gen IMAX digital theaters in multiplexes. All have flat screens and are 3D capable.

City	Theater	Country
Baku	Azercell	AZERBAIJAN
Campinas	Kinoplex D. Pedro	BRAZIL
Recife	UCI Kinoplex De Lux Shopping Recife	BRAZIL
Ribeirao Preto	UCI Ribeirao Shopping	BRAZIL
Sofia	Kino Arena Mladost Sofia	BULGARIA
Dollard-Des-Ormeaux, QC	Cinemas Des Sources 10	CANADA
Markham, ON	Cineplex Cinemas Downtown Markham	CANADA
Beijing	Beijing Huiju Jinyi	CHINA
Beijing	Beijing Tongzhou Wanda	CHINA
Beijing	Beijing U-Town Bona	CHINA
Chengdu	CGV Chengdu Shihao	CHINA
Ningbo	CGV Ningbo Yuyao Wucaicheng	CHINA
Changzhou	Changzhou Wujin Wanda	CHINA
Chengdu	Chengdu Jinyi	CHINA
Chengdu	Chengdu Longfor SFC	CHINA
Chifeng	Chifeng Wanda Plaza	CHINA
Chongqing	Chongqing Broadway	CHINA
Chongqing	Chongqing College Town Cross Cinemas	CHINA
Chongqing	Chongqing Stellar	CHINA
Chongqing	Chongqing Stellar	CHINA
Dongguan	Dongguan Dongcheng Wanda	CHINA
Dongguan	Dongguan Sizhe Cross Cinemas	CHINA
Foshan	Foshan Nanhai Wanda	CHINA
Fuqing	Fuqing Wanda	CHINA
Fuzhou	Fuzhou Stellar	CHINA
Guangzhou	Guangzhou Panyu Wanda	CHINA
Guangzhou	Guangzhou Zhencheng Wanda	CHINA
Hangzhou	Hangzhou Wanda	CHINA
Hangzhou	Hangzhou Wanda Crystal City	CHINA
Harbin	Harbin Tai Lai Era	CHINA
Hohhot	Hohhot CGV	CHINA
Jiangmen	Jiangmen CGV Cinema	CHINA
Jilin	Jilin Ouya Wanda	CHINA
Jingzhou	Jingzhou Wanda	CHINA
Jinhua	Jinhua Wanda	CHINA
Jining	Jining Wanda	CHINA
Kunming	Kunming Tongde Wanda	CHINA
Kunming	Kunming Xishan Wanda	CHINA
Lanzhou	Lanzhou Wanda	CHINA
Longyan	Longyan Wanda	CHINA
Ma'anshan	Ma'anshan Wanda	CHINA
Nanchang	Nanchang Stellar	CHINA
Nanjing	Nanjing Tongxi Jinyi	CHINA
Nanning	Nanning Minzu Cinema	CHINA
Nanning	Nanning Qingxiu Wanda	CHINA
Nantong	Nantong Omnijoi	CHINA
Nantong	Nantong Wanda	CHINA
Ningbo	Ningbo Yinzhou CGV	CHINA
Sanya	Sanya Zose Cinema	CHINA
Shanghai	Shanghai Songjiang Wanda	CHINA
Shanghai	Shanghai Yonghua	CHINA
Shaoxing	Shaoxing Lumiere	CHINA
Tongling	Tongling Wanda	CHINA
Tainan	Vie Show T.S. Dream Mall	CHINA
Weifang	Weifang Wanda	CHINA
Wenzhou	Wenzhou Pingyang Wanda	CHINA
Wuhan	Wuhan Bona Int'l	CHINA
Wuhan	Wuhan Guanggu CGV	CHINA
Wuhan	Wuhan Renxin Broadway	CHINA
Wuxi	Wuxi Guangmei Jinyi	CHINA
Wuxi	Wuxi Mix City OSGH	CHINA
Wuxi	Wuxi Shenan CGV	CHINA
Yancheng	Yancheng CGV	CHINA
Yangzhou	Yangzhou Omnijoi	CHINA
Yantai	Yantai Omnijoi	CHINA
Yantai	Yantai Zhifu Wanda	CHINA
Yinchuan	Yinchuan Xixia Wanda	CHINA
Zhangjiagang	Zhangjiagang Omnijoi	CHINA
Zhanjiang	Zhanjang China Film Stellar	CHINA
Copenhagen	CinemaxX Kobenhaven	DENMARK
Guayaquil	Supercines Riocentro EL Dorado	ECUADOR
Tangerang	Cinema XXI	INDONESIA
Toyohashi	United Cinemas Toyohashi 18	JAPAN
Penang	TGV Gurney Paragon	MALAYSIA
Cuernavaca	Galerias Cuernavaca	MEXICO
Matosinhos	Cinema NOS Marshopping	PORTUGAL
Doha	Novo Cinemas IMAX "The Pearl"	QATAR
Krasnoyarsk	Cinema Park IMAX Krasnoyarsk	RUSSIA
Novokuznetsk	Formula Kino IMAX Novokuznetsk	RUSSIA
Barnaul	Kinomir IMAX Barnaul	RUSSIA
Tolyatti	MORI Cinema	RUSSIA
Cape Town	Ster-Kinekor Capegate	S. AFRICA
Pretoria	Ster-Kinekor The Grove	S. AFRICA
Changwon	CGV Changwon-The-City	S. KOREA
Chuncheon-si	CGV Chuncheon	S. KOREA
Jeonju	CGV Jeonju Hyoja	S. KOREA
Bucheon-si	CGV Sopong	S. KOREA
Istanbul	Cinemaximum Akasya Acibadem	TURKEY
Ashton-Under-Lyne	Cineworld Ashton-under-Lyne	UK
Castleford	Cineworld Castleford	UK
Cheltenham	Cineworld Cheltenham	UK
Chichester	Cineworld Chichester	UK
Stevenage	Cineworld Stevenage	UK
Telford	Cineworld Telford	UK
London	Empire Leicester Square IMAX	UK
Milton Keynes	ODEON Milton Keynes	UK
Perth	Perth Playhouse	UK
Yalta	Planeta Kino IMAX Yalta	UKRAINE
Somerville, MA	AMC Assembly Row 12	USA
Linden, NJ	AMC Aviation 12	USA
Grapevine, TX	AMC Grapevine Mills 30	USA
Houston, TX	AMC Studio 30	USA
Fayetteville, NC	Carmike Patriot 14	USA
W. Melbourne, FL	Carmike West Melbourne 12	USA
Blacksburg, VA	Frank Theatres CineBowl & Grille	USA
Sparks, NV	Galaxy Luxury+ Sparks	USA
Vineyard, UT	Megaplex Theatres @ Geneva	USA
Miami, FL	Regal Kendall Village Stadium 16	USA
Rancho Mirage, CA	Regal Rancho Mirage Stadium 16	USA
Miami Beach, FL	Regal South Beach Stadium 18	USA





All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

Jean-Michel Cousteau's Secret Ocean 3D
Ocean Futures Society; distributor: 3D Entertainment Distribution; director: Jean-Michel Cousteau; DP : Gavin McKinney; script : Pamela Stacey; score: Christophe Jacquelin. Cast: Jean-Michel Cousteau, Holly Lohuis. Narrator: Sylvia Earle. Release: March.
– Post production of 15/70, digital, and dome versions under way.

Furious 7
Original Film; distributor: Universal Pictures; director: James Wan. Cast: Jason Statham, Dwayne Johnson, Vin Diesel, Ronda Rousey, Paul Walker, Elsa Pataky, Kurt Russell, Michelle Rodriguez, Djimon Hounsou. 2D. Release: April 3. DMR.

Living in the Age of Airplanes
Terwilliger Productions; distributor: National Geographic; director: Brian Terwilliger; producers: Bryan Carroll, Brian Terwilliger; DP: Andrew Waruszewski; score: James Horner; executive producer: James Moll. Narrator: Harrison Ford. 2D. Release: April 10.

Just Listen: Interactive Theater Show (wt)
Foxfire Interactive, Masters Digital; digital distributor: Foxfire Interactive; producers, writers: Brad Lisle, Tim Archer; DP: Marcus Lehman, Sean White; executive producer: Brad Lisle. 2D. Release: Spring.
– January: Filmed scientists deploying bioacoustic recorders in Costa Rican rainforest.
– February: Shooting scientists listening to coral reefs and humpback whales in Hawaii.

Avengers: Age of Ultron
Marvel Studios ; distributor: Walt Disney Pictures; director: Joss Whedon. Cast: Aaron Taylor-Johnson, Elizabeth Olsen, Scarlett Johansson, Chris Evans, Hayley Atwell, Robert Downey Jr., James Spader, Chris Hemsworth, Cobie Smulders, Samuel L. Jackson. Release: May 1. DMR.

Space Next 3D
Afterglow Studios; distributor: TBD; director, producer: Luke Ployhar; script: Scott Pearson. Release: May 15.
– NASA archival footage and other archival material will be used along with CGI.

Tomorrowland
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Brad Bird. Cast: George Clooney, Judy Greer, Britt Robertson, Hugh Laurie, Kathryn Hahn. 2D. Release: May 22. DMR.

Jurassic World 3D
Universal Pictures; distributor: Universal Pictures; director: Colin Trevorrow. Cast: Chris Pratt, Judy Greer, Bryce Dallas Howard, Vincent D'Onofrio, BD Wong. Release: June 12. DMR.

Robots
National Geographic; distributor: National Geographic; director: Mike Slee; producers: Jini Durr, Brooke Runette; script: Richard Panek, Mike Slee; DP: Sean Phillips; executive producer: Lisa Truitt. Release: June.

Terminator Genisys
Paramount Pictures; distributor: Paramount Pictures; director: Alan Taylor. Cast: Emilia Clarke, Jai Courtney, Arnold Schwarzenegger, Matt Smith, Jason Clarke, J.K. Simmons. Release: July 1. DMR.

Ant-Man
Marvel Studios; distributor: Walt Disney Pictures; director: Peyton Reed. Cast: Evangeline Lilly, Hayley Atwell, Paul Rudd, Judy Greer, Corey Stoll, Michael Douglas, Bobby Cannavale, Wood Harris. Release: July 17. DMR.

Pan
Warner Bros. Pictures; distributor: Warner Bros.; director: Joe Wright. Cast: Rooney Mara, Hugh Jackman, Garrett Hedlund, Amanda Seyfried. Release: Feb. 6. DMR. Release: July 25. DMR.

Point Break
Warner Bros. Pictures; distributor: Warner Bros.; director: Ericson Core. Cast: Teresa Palmer, Luke Bracey, Ray Winstone, Édgar Ramírez, Numan Acar, Delroy Lindo, Tobias Santelmann. Release: July 31. DMR.

The Man From U.N.C.L.E.
Warner Bros. Pictures; distributor: Warner Bros.; director: Guy Ritchie. Cast: Henry Cavill, Alicia Vikander, Hugh Grant, Armie Hammer, Jared Harris. Release: Aug. 14. DMR.

Everest
Universal Pictures; distributor: Universal Pictures; director: Baltasar Kormákur. Cast: Jake Gyllenhaal, Keira Knightley, Robin Wright, Josh Brolin, Sam Worthington, Emily Watson. Release: Sept. 18. DMR.

Wild Flight 3D
Atlantic Productions; distributor: tba; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: September.

Aurora (wt)
Kallisti Media; distributor: tba; director: Jon Kitzen; producers: Nick Reed, Jon Kitzen; script: Jon Kitzen, Jessica Hendrickson; DP: Geoff Brown. Release: fall.
– Post-production is under way.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall.

The Walk
Sony Pictures Entertainment; Sony Pictures Releasing; director: Robert Zemeckis. Cast: Joseph Gordon-Levitt, Ben Kingsley, Charlotte Le Bon, James Badge Dale, Ben Schwartz. 2D. Release: Oct. 2. DMR.

Crimson Peak
Legendary Pictures; distributor: Universal Pictures; director: Guillermo del Toro. Cast: Charlie Hunnam, Jessica Chastain, Tom Hiddleston, Mia Wasikowska, Doug Jones, Jim Beaver. 2D. Release: Oct. 16. DMR.

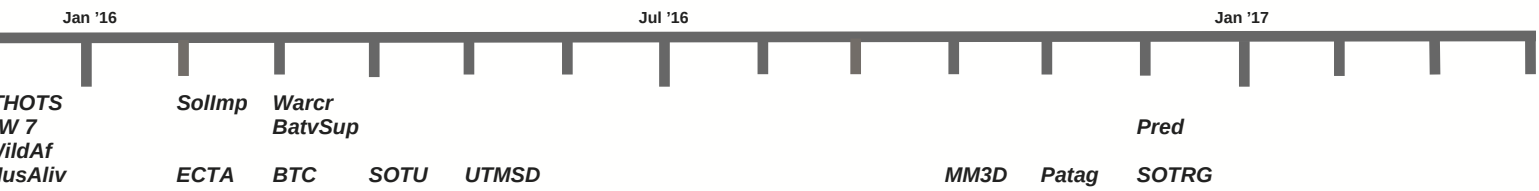
Spectre
MGM; distributor: Columbia Pictures; director: Sam Mendes. Cast: Dave Bautista, Ralph Fiennes, Daniel Craig, Monica Bellucci, Christoph Waltz, Léa Seydoux. Release: Nov. 6. DMR.

The Hunger Games: Mockingjay Part 2
Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Elizabeth Banks, Julianne Moore, Philip Seymour Hoffman, Jeffrey Wright, Stanley Tucci, Donald Sutherland, Toby Jones. Release: Nov. 20. DMR.

America Wild: U.S. National Parks (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Tim Cahill; score: Steve Wood. Release: November (international), Feb. 1, 2016 (domestic).
– January–February: Filming in Yellowstone and Everglades.
– April: Filming cherry blossoms in Washington, DC.

In the Heart of the Sea
Warner Bros. Pictures; distributor: Warner Bros.; director: Ron Howard. Cast: Chris Hemsworth, Cillian Murphy, Charlotte Riley, Ben Whishaw, Brendan Gleeson, Benjamin Walker. 2D. Release: Dec. 11. DMR.

Star Wars: The Force Awakens
LucasFilm Ltd; distributor: Walt Disney Pictures;



director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18. DMR.

– Filmed in part with IMAX cameras.

Wild Africa 3D
BBC Earth, Evergreen Studios; distributor: BBC Earth, Giant Screen Films, Reliance Entertainment, IM Global; directors: Patrick Morris, Neil Nightingale, Mike Slee; producers: Neil Nightingale, Myles Connolly, Amanda Hill; DPs: Mark Deeble, Robin Cox; score: Patrick Doyle; executive producers: Deepak Nayar, Stuart Ford, Marcus Arthur, Mike Newell, Mike Devlin, Miles Ketley. Release: December.

– In post-production.

African Safari 3D
nWave Pictures, Studio Canal; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producers: Nadia Khamlichi, Adrian Politowski, Gilles Waterkeyn. Release: 2015.

Museum Alive 3D
Atlantic Productions; distributor: tba; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Shot in 4K. Cast: David Attenborough. Release: 2015.

Solar Impulse 3D (wt)
N3D Land Films; distributor: tba; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine & Pascal Vuong, Ronan Chapalain; script: Pascal Vuong. Cast: Bertran Piccard, André Borschberg. Release: Feb. 28, 2016.

– February: Principal filming begins in Abu Dhabi.

Everest: Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: February 2016.

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: March 11, 2016. DMR.

Batman v. Superman: Dawn of Justice
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Ben Affleck, Henry Cavill, Amy Adams, Jason Momoa, Gal Gadot, Jesse Eisenberg, Diane Lane, Jeremy Irons, Holly Hunter, Laurence Fishburne. 2D. Release: March 25, 2016.

– Filmed in part with IMAX cameras.

Behind the Cube
Radiant Images; distributor: tba; director, writer: Sean Phillips; producers: Brett Ratner, Bobby Mansouri, Michael Mansouri; DP: Vilmos Zsigmond; executive producer: Brett Ratner. Release: Spring 2016.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: spring 2016.

Untitled Toni Myers Space Documentary
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release: spring 2016.

Predator
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films; director, producer, writer: Alastair Fothergill; DP: Jamie Mcpherson; executive producer: Neil Nightingale. Release: December 2016.

Micro Monsters 3D: A Visit to the World of Insects
Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2016.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: 2016.

Secrets of the Royal Garden
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Jean-Michel Cousteau and Holly Lohuis examine a hammerhead in Jean-Michel Cousteau's Secret Ocean.

3D Entertainment Distribution

*(from **GSCA** on page 1)*

Participants may register for the Film Expo or the Filmmakers' Symposium or both. For more information, visit giantscreencinema.com.

Sunday, March 8: Pre-Expo Day

All Day	Rehearsals	AMC IMAX Theater
8:00 am – 6:00 pm	Registration and Information	Hilton: Lobby
9:00 am – 11:30 am	GSCA Board Meeting (breakfast served)	Hilton: Club Room
12:00 pm – 1:30 pm	Committee Meetings:	
	• Marketing and Member Services	Hilton: Mandarin B
	• Technica	Sierra Suite
	• Professional Development	Mandarin A
2:00 pm – 3:30 pm	Committee Meetings:	
	• Conference	Hilton: Sierra Suite
	• Lifelong Learning	Mandarin A
4:00 pm – 6:00 pm	Alternative Content Special Interest Group*	Hilton: Mandarin B
6:00 pm – 7:00 pm	Distributors Interest Group*	Hilton: Salon 5
6:00 pm – 8:00 pm	3D Film Interest Group *	Hilton: Sierra Suite

Monday, March 9: Film Expo Day 1

	Breakfast on your own	
7:30 am	Walk to theater	
7:30 am – 5:00 pm	Registration and Information	AMC IMAX Theater
8:00 am – 8:15 am	15/70 Films in Production and Trailers	AMC IMAX Theater
8:15 am – 9:15 am	Film 1: ***Jean-Michel Cousteau's Secret Ocean*** (15/70)	AMC IMAX Theater
9:15 am – 10:15 am	Film 2: ***Journey to Space*** (15/70)	AMC IMAX Theater
10:15 am – 10:30 am	Break	AMC IMAX Theater
10:30 am – 11:30 am	Film 3: ***Humpback Whales*** (15/70)	AMC IMAX Theater
11:30 am – 12:30 pm	Film 4: ***Living in the Age of Airplanes*** (15/70)	AMC IMAX Theater
12:30 pm – 2:00 pm	Lunch on your own	
12:30 pm – 2:00 pm	Research Task Force lunch meeting	TBA
2:00 pm – 2:30 pm	Projects in Development Session	AMC IMAX Theater
2:30 pm – 4:30 pm	Films in Production Digital Session	AMC IMAX Theater
4:30 pm – 5:15 pm	Film 5: ***Museum Alive!*** (digital)	AMC IMAX Theater
5:15 pm – 6:00 pm	Film 6: ***Dark Universe*** (digital)	AMC IMAX Theater
6:00 pm	Dinner on your own	

Tuesday, March 10: Film Expo Day 2

7:30 am – 9:30 am	Registration and Information	Hilton: Ballroom A Lobby
8:00 am – 9:30 am	GSCA Member Meeting and Brunch	Hilton: Ballroom A
9:30 am	Walk to theater	
10:00 am – 5:30 pm	Registration and Information	AMC IMAX Theater
10:00 am – 10:30 am	Film 7: ***Galapagos 3D*** (digital)	AMC IMAX Theater
10:30 am – 11:15 am	Film 8: ***Robots 3D*** (digital)	AMC IMAX Theater
11:15 am – 12:00 pm	Film 9: ***Antarctica 3D: On the Edge*** (digital)	AMC IMAX Theater
12:00 pm – 12:45 pm	Film 10: ***Walking with Dinosaurs*** (digital)	AMC IMAX Theater
12:45 pm – 2:00 pm	Lunch on your own	
2:00 pm – 2:30 pm	Film 11: ***Penguins 3D*** (digital)	AMC IMAX Theater
2:30 pm – 3:15 pm	Film 12: ***Tiny Giants 3D*** (digital)	AMC IMAX Theater
3:15 pm – 4:00 pm	Film 13: ***Antarctica's Penguin Emperors 3D*** (digital)	AMC IMAX Theater
4:00 pm – 4:15 pm	Break	AMC IMAX Theater
4:15 pm – 5:00 pm	Film 14: ***Remnants*** (digital)	AMC IMAX Theater
5:00 pm – 5:30 pm	Film 15: ***The Great Apes 3D*** (digital)	AMC IMAX Theater
	Dinner on your own	
6:00 pm – 7:00 pm	GSCA Board Meeting	Hilton: Hiro Room
7:30 pm	GSCA no-host cocktail party	TBA

Wednesday, March 11: Filmmakers' Symposium Day 1

	Breakfast on your own	
7:30 am – 3:00 pm	Registration and Information	Hilton: Ballroom A Lobby
8:30 am – 9:00 am	Welcome	Hilton: Ballroom A
9:00 am – 9:45 am	Mining the Data	Hilton: Ballroom A
9:45 am – 11:00 am	Mysteries of Programming Revealed	Hilton: Ballroom A
11:00 am – 11:15 am	Break	
11:15 am – 12:30 pm	The Business of Giant Screen Films Part 1	Hilton: Ballroom A
12:30 pm – 2:00 pm	Lunch on your own	
2:00 pm – 3:30 pm	The Business of Giant Screen Films Part 2.	Hilton: Ballroom A
3:30 pm – 4:00 pm	Walk to AMC IMAX Theater	
4:00 pm – 5:30 pm	Registration and Information	AMC IMAX Theater
4:00 pm – 5:30 pm	Storytelling: The Art of the Giant Screen	AMC IMAX Theater
6:00 pm – 8:00 pm	Buses depart for field trip to FotoKem	Hilton: Ballroom Circle

Thursday, March 12: Filmmakers' Symposium Day 2

	Breakfast on your own	
7:30 am – 8:00 am	Walk to theater	
7:30 am – 11:00 am	Registration and Information	AMC IMAX Theater
8:00 am – 11:15 am	Giant Screen Filmmaking: Behind the Scenes	AMC IMAX Theater
	• Bring Back Our Wide Shots: Post Treatment Filmout, Digital	
	• Digital Capture Experiments for the Giant Screen	
	• Audio: Recording, Mixing, Sound Design	
11:15 am – 11:40 am	Walk to Hotel	
11:45 am – 5:00 pm	Registration and Information	Hilton: Ballroom A Lobby
11:40 am – 1:00 pm	Giant Screen Filmmaking: Behind the Scenes	Hilton: Ballroom A
	• Production and Postproduction Workflow (P3W) Overview	
	• Time-Lapse, Cameras, P3W Considerations	
	• Cameras for the giant screen	
	• Christie presentation	
1:00 pm – 3:00 pm	Mini Trade Show and Lunch	Hilton: Ballroom B
3:00 pm – 6:30 pm	Giant Screen Filmmaking: Behind the Scenes	Hilton: Ballroom A
	• Stereo 3D	
	• The Post Environment (Mistika presentation)	
	• Underwater 3D	
	• Visual Effects for the Giant Screen	
	• Final Q&A	
6:30 pm	Dinner on your own	
8:00 pm	GSCA no-host cocktail party	TBA

*These special interest groups are privately held meetings and are by invitation only.
This is a draft schedule as of February 13 and is subject to change.

*(from **JONES** on page 3)*

ty of up to 50 seats. Formula Kino in Russia has two Imax Sapphire screens in St. Petersburg.

The market for exhibitor PLF is competitive as well as complementary, with key catchment areas growing the overall market by concentrating multiple brands or tiers of experience in one circuit or one site as a premium entertainment destination. The concept of premium cinema is also evolving to wider entertainment options such as premium event screenings, gaming options, and party rentals. For example, Cineplex Entertainment has introduced Xscape, which incorporates interactive gaming as well as the potential to rent a private room. Cinemark, too, has installed five Barco Escape systems, which add additional screens on the sides of the main screen, in its U.S. cinemas. (*See Shorts, March-April 2014.*)

Prospects for PLF

Premium large format screens are becoming increasingly integral to exhibitors' strategies to reinvigorate the cinema experience and drive admissions towards higher-priced tickets. In mature markets where admissions are either decreasing or stabilizing, PLF provides a clear path for revenue growth by remodeling the traditional multiplex environment. All industry stakeholders have the potential to gain from increasing the proportion of traffic to various premium levels of the business, without degrading the regular experience. There is also a discussion to be had in the industry about the implications of premium pricing, and where the premium should end up.

The increasing significance of PLF screens is now an established trend within the cinema business. But it is not yet fully embedded into the sector and poor results, consumer confusion over the offer, or lackluster PLF offerings could still combine to reverse this trend. However, if cinema exhibitors invest and market appropriately, and the audiences continue to seek out an enhanced cinema experience in sufficient numbers, the PLF trend could not only alter current patterns of releasing, but could become the next revenue generator at a time when theatrical exhibition is the strongest platform for film consumption but also reaching maturity in many markets.

Charlotte Jones is a principal analyst in IHS Technology's cinema team, focusing on the global cinema business and a specialist on digital and 3D market trends. She is the author of a number of high profile industry reports, including the first major industry study on 3D Cinema, published in 2007. Charlotte.Jones@ihs.com.

Premiering This Month

Jupiter Ascending

"Jupiter Jones was born under a night sky, with signs predicting that she was destined for great things. Now grown, Jupiter dreams of the stars but wakes up to the cold reality of a job cleaning other people's houses and an endless run of bad breaks. Only when Caine, a genetically engineered ex-military hunter, arrives on Earth to track her down does Jupiter begin to glimpse the fate that has been waiting for her all along — her genetic signature marks her as next in line for an extraordinary inheritance that could alter the balance of the cosmos"

Produced by **Village Roadshow** and distributed by **Warner Bros. Pictures**. Directed by **Andy Wachowski** and **Lana Wachowski**. Starring **Channing Tatum**, **Mila Kunis**, **Sean Bean**, **Douglas Booth**, **Terry Gilliam**. Release: Feb. 6. DMR.

Seventh Son

"John Gregory, a seventh son of a seventh son, and the local spook, has protected the country from witches, boggarts, ghouls, and all manner of things that go bump in the night. However John is not young anymore and has been seeking out an apprentice to carry on his trade; most have failed to survive. The last hope to the county is a young farmer's son named Thomas Ward. Will he survived the training that so many others failed? Should he trust the girl with pointy shoes? How can Thomas stand a chance against Mother Malkin, the most dangerous witch in the county? The first in a series of chilling tales known as the 'Wardstone Chronicles.'"

Produced and distributed by Warner Bros. Directed by **Sergey Bodrov**. Starring **Julianne Moore**, **Ben Barnes**, **Jeff Bridges**, **Djimon Hounsou**, **Olivia Williams**. Release: Feb. 6. DMR.

Humpback Whales

"Narrated by two-time Golden Globe nominee **Ewan McGregor**, *Humpback Whales* is an extraordinary journey into the mysterious world of one of nature's most awe-inspiring marine mammals. Set in the spectacular waters of Alaska and Hawaii and the remote islands of Tonga, this ocean adventure offers audiences an up-close look at how these whales communicate, sing, feed, play, and take care of their young. Captured for the first time with IMAX 3D cam-eras, and found in every ocean on earth, humpbacks were nearly driven to extinction 50 years ago, but today are mak-ing a slow but remarkable recovery. Join a team of researchers as they unlock the secrets of the humpback and find out why humpbacks are the most acrobatic of all whales, why they sing their haunting songs, and why these intelligent, 55-foot, 50-ton animals migrate up to 10,000 miles round-trip every year."

Produced and distributed by **MacGillivray Freeman Films**. Directed by **Greg MacGillivray**, produced by **Shaun MacGillivray**, written by **Stephen Judson**, photographed by **Brad Ohlund**, **Howard Hall**, **Greg MacGillivray**, **Ron Goodman**, scored by **Steve Wood**. Starring **Fred Sharpe**, **Jim Darling**, **Meagan Jones**, **Ed Lyman**. Narrator: Ewan McGregor. Release: Feb. 13.

Journey to Space: A Shuttle Adventure

"*Journey to Space* is a celebration of space exploration, a tribute to international cooperation in space research, and a vision toward our near-term future beyond Earth's orbit: a manned mission to Mars within a generation. It is a cap-stone space film, building on the groundbreaking and seminal giant-screen space productions of the past 30 years, films that are themselves a part of our proud history in space, beautifully and inspiringly chronicling the space shuttle orbiter program, Mir, the International Space Station and the Hubble telescope. *Journey to Space* takes audiences on a behind-the-scenes tour of the international effort to send astronauts to Mars within the next 20 years, culminating in a virtual voyage to the Red Planet. Dazzling and meticulous computer imagery from Frima Studios depicts the Orion spacecraft, habitats, landers, vehicles, and rockets necessary to achieve interplanetary travel, touchdown, and colonization."

Produced and distributed by **K2 Films** and **Giant Screen Films**. Written and directed by **Mark Krenzien**, photographed by **Sean Phillips**. Starring astronauts **Chris Ferguson**, **Serena Aunon**. Release: Feb. 13.

Focus

"Nicky, a seasoned master of misdirection, becomes romantically involved with novice con artist Jess. As he's teaching her the tricks of the trade, she gets too close for comfort and he abruptly breaks it off. Three years later, the former flame — now an accomplished femme fatale — shows up in Buenos Aires in the middle of the high stakes racecar circuit. In the midst of Nicky's latest, very dangerous scheme, she throws his plans for a loop, and the consummate con man off his game."

Produced by **Zaftig Film**, distributed by Warner Bros. Pictures. Directed by **Glenn Ficarra** and **John Requa**. Starring **Will Smith**, **Margot Robbie**, **BD Wong**. 2D. Release: Feb. 27. DMR.

MacGillivray Freeman's Humpback Whales.

MacGillivray Freeman Films

*(from **SHORTS** on page 24)*

who becomes involved with a young novice, but breaks it off with her. Years later, they meet again in the middle of a racing series, and she gets in the middle of his latest, and dangerous, new scheme.

Chappie, from **Sony Pictures Entertainment**, March 6. Directed by **Neill Blomkamp**, director of *District 9*, a sci-fi tale about a robot who starts to think and feel for himself.

Disney's ***Cinderella***, March 13, a live-action version of the classic fairy tale, directed by **Kenneth Branagh** and starring **Cate Blanchett** as the stepmother and **Lily James** in the title role.

Mission: Impossible 5, from **Paramount Pictures**, July 31, reunites the cast of the last episode — **Tom Cruise**, **Jeremy Renner**, and **Simon Pegg** — and brings in **Alec Baldwin** as the head of the CIA.

Star Wars' limited IMAX footage

In an interview with Collider.com, **J.J. Abrams**, director of ***Star Wars: The Force Awakens***, said that only one portion of the film was shot with IMAX cameras: "It's really only one sequence, so it's not a ton [of IMAX footage], but it's a good sequence." This is unlike the four films **Christopher Nolan** has shot partially with 15/70 cameras, which ranged from 28 minutes in 2008's ***The Dark Knight*** to well over an hour in last year's ***Interstellar***.

Star Wars, produced by **LucasFilm Ltd.** and distributed by **Walt Disney Studios Motion Pictures**, is currently in post-production for a Dec. 18 release.

Cruise ship to get IMAX theater

Carnival Cruise Lines' *Carnival Vista*, a new cruise ship to be launched in May 2016, will be the first ship to have an IMAX theater. The 1,055-foot (322-meter) ship will be the largest in the line's fleet, with a capacity of nearly 4,000 passengers. According to plans of the ship available online, the IMAX theater will seat about 140 people and have a screen that is three decks high, less than 36 feet (11 meters) tall. News reports say that guests will pay to see films in the theater, but less than multiplex rates.

The IMAX theater is one component of the ship's "Carnival Multiplex," which also includes the Thrill Theater, a "multi-dimensional special effects experience," and a concession stand, according to a press release.

Other unique features of the ship include a water park, a ropes course, and SkyRide, the first "pedal-powered, open-air, aerial attraction," on which riders pedal hanging recumbent bikes around an 800-foot (244-meter) track, 150 feet (46 meters) above the sea.

The Carnival Vista *cruise ship will have an IMAX theater when it launches in 2016.*

Worldwide GS and IMAX Theaters

As of December 1, 2014

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		6			6
	8/70				1	
	10/70				1	1
	15/70					
	Total		6		2	8
Asia/Pac	D		273	1	23	297
	8/70	1			8	9
	10/70				7	7
	15/70	1	5	1	27	34
	Total	2	278	2	65	282
Europe	D	2	112	2	2	118
	8/70	1		1	6	8
	15/70	4	2	5	9	20
	Total	7	114	8	17	146
Middle East	D		11			11
	8/70					
	15/70	1			2	2
	Total		11		2	13
North America	D	5	324	1	43	373
	8/70	3			8	11
	15/70	8	42		67	117
	Total	16	366	1	118	501
South America	D	1	18		1	20
	8/70				1	1
	15/70	1				1
	Total	2	18		2	22
World	D	8	744	4	69	825
	8/70	5		1	24	30
	10/70				8	8
	15/70	14	49	6	105	174
	Total	27	793	11	206	1,037

By 2D / 3D

	2D	3D	Total
Africa	2	6	8
Asia/Pac	52	295	347
Europe	20	126	146
ME	1	12	13
NA	71	430	501
SA	1	21	22
Total	147	890	1,037

By Screen

	Dome	Flat	Comb	Total
Africa	2	6		8
Asia/Pac	47	300		347
Europe	14	132		146
ME	1	12		13
NA	50	449	2	501
SA	2	20		22
Total	116	919	2	1,037

Imax Corporation

Bookings: February 2015 by Film

501 bookings of 80 films in 168 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/15
	Krakow CC	10/4/13	10/3/15
	Lodz CC	10/4/13	10/3/15
	Poznan CC	10/4/13	10/3/15
	Warsaw CC	10/4/13	10/3/15
AirRacer	**Hutchinson**	**1/1/15**	**12/31/15**
	Louisville KSC	**1/1/15**	**12/31/15**
AIWC	Chandigarh	9/5/14	9/4/15
Alamo	San Antonio 2D AMC		
Alps	Davenport Put	2/22/14	2/22/15
Animalop	Pittsburgh CSC	1/1/10	
Arabia3D	Mexicali	3/28/14	3/27/15
Bugs	Copenhagen	3/1/13	3/31/15
	Dallas PMNS	8/20/13	8/13/15
	London BFI	9/1/14	9/30/15
	Melbourne MV	9/1/14	9/30/15
	San Diego RHF	**7/1/14**	**6/30/15**
	Sydney WBS	8/6/14	8/6/15
	Vancouver TWS	3/11/06	6/30/15
Closed	Austin TSHM	1/4/15	2/5/15
	Dearborn THF	1/6/15	2/12/15
	Seattle PSC 2	1/4/15	5/15
CRA	**Richmond SMV II**	**3/1/14**	**3/1/15**
CV	**Alexandria BA**	**10/1/13**	**12/31/15**
D-Day	Chantilly	5/23/14	5/22/15
	Chicago MSI	5/23/14	2/23/15
	Columbus COSI	5/23/14	6/30/15
	Columbus GA NIM	5/23/14	5/22/15
	Copenhagen	4/7/14	4/30/15
	Dayton	5/24/14	6/30/15
	Dearborn THF	3/28/14	9/15
	Denver MNS	5/24/14	5/23/15
	Edmonton TWS	5/23/14	6/30/15
	Gatineau	6/6/14	6/5/15
	Hague	2/10/15	8/10/15
	Hampton VASC	5/23/14	5/22/15
	Huntsville USSRC	4/11/14	6/1/15
	Indianapolis Imx	5/9/14	4/30/15
	Louisville KSC	5/23/14	5/15
	McMinnville	5/23/14	5/22/15
	Paris Geo	4/2/14	12/31/15
	Pensacola NAM	10/1/14	4/1/15
	Saint Louis SC	4/25/14	2/28/15
	Sydney WBS	9/4/14	9/3/15
	Washington NASM	5/23/14	5/23/15
DinoAliv	Portland OMSI	5/23/14	5/30/16
	Tampa MOSI	2/7/14	2/4/15
Dolphins	Hague	10/11/11	2/1/15
DPTP	Baton Rouge LASM	9/12	9/15
	Jersey City	10/13	5/15
	Killeen	5/12	5/15
	Louisville KSC	6/14	7/16
	Tallahassee CLC	9/12	6/15
Dragons	Guayaquil	5/1/14	5/5/15
	Seoul 63	12/12/14	4/30/15
DSC	**Denver MNS**	**12/12/14**	**12/14/15**
	Jersey City	**1/16/15**	**1/15/16**
	Lehi	**1/16/15**	**1/15/16**
	Orlando SC	**1/16/15**	**1/15/16**
	Portland OMSI	**1/16/15**	**1/15/16**
	Quebec	**1/23/15**	**1/15/16**
	Raleigh	**1/16/15**	**1/15/16**
	Saint Augustine	**1/16/15**	**1/15/16**
	Virginia Beach AMSC	**1/16/15**	**1/15/16**
EarthWin	Auckland Sky	2/14	2/15
	Guayaquil	3/14	2/15
	Vulcania	3/14	2/15
Everest	**Poitiers Imax**	**5/31/14**	**3/1/15**
FightPil	Chantilly	12/10/04	7/16
	Corpus Christi Lex	5/12/12	7/16
	Dayton	3/1/13	6/30/16
	Huntsville USSRC	7/1/13	7/1/16
	McMinnville	3/23/12	7/1/15
	Pensacola NAM	6/8/11	7/15
FlyMons	Des Moines	10/1/14	5/30/15
	Parker	8/14/14	2/27/15
	Portland OMSI	5/22/14	5/21/15
FON	Columbus COSI	8/1/14	7/30/15
	Port of Spain	10/15/14	10/15/15
FOTB	**Bogota Mal**	**4/1/13**	**4/10/15**
	Chattanooga TA	10/5/12	4/30/15
	Chicago MSI	2/28/14	2/28/15
	Cincinnati MC	2/14/13	6/20/15
	Cleveland	11/27/13	6/30/15
	Columbus COSI	**9/1/14**	**5/31/15**
	Davenport Put	2/15/13	6/30/15
	Des Moines	7/1/13	6/30/15
	Edmonton TWS	12/26/13	6/30/15
	Fort Lauderdale I	2/8/13	2/7/15
	Gatineau	10/5/12	10/4/15
	Hampton VASC	**3/29/13**	**6/30/15**
	Hastings	**3/17/13**	**6/30/15**
	Houston MNS	**10/5/12**	**12/31/15**
	Louisville KSC	9/30/12	6/30/15
	Melbourne MV	3/21/13	3/20/15
	Memphis Pink	3/1/14	5/22/15
	Mobile	1/14/14	8/31/15
	Nuremberg	11/19/14	5/18/15
	Orlando SC	3/1/14	2/28/15
	Pittsburgh CSC	3/15/13	6/30/15
	Raleigh	10/19/12	6/30/15
	Richmond SMV	5/1/13	9/30/15
	Sacramento Imx	8/13/13	6/30/15
	Saint Paul SMM	10/1/14	6/1/15
	Salt Lake City Clark	**2/8/13**	**8/7/15**
	San Diego RHF	10/12/12	6/30/15
	San Jose Tech	2/9/13	6/30/15
	Sudbury	6/17/13	7/30/15
	Tallahassee CLC	1/18/13	6/30/15
	Tampa MOSI	2/8/13	6/30/15
	Victoria DCI	4/5/13	6/30/15
	Washington NMNH	**10/5/12**	**9/30/15**
G3DNW	Apple Valley Imx	10/3/14	4/2/15
	Atlanta FMNH	10/17/14	3/31/15
	Berlin CS	4/20/14	10/19/15
	Budapest CC	4/24/14	4/23/15
	Chattanooga TA	5/23/14	5/31/15
	Copenhagen	**2/8/14**	**8/7/15**
	Dallas PMNS	9/1/14	5/31/15
	Davenport Put	10/17/14	10/16/15
	Gatineau	10/10/14	4/9/15
	Guayaquil	4/20/14	5/4/15
	Hangzhou IC	12/2/14	6/2/15
	Hastings	2/10/15	2/14/16
	Houston MNS	2/15/14	12/31/15
	Jersey City	7/4/14	2/12/15
	Karlsruhe	10/6/14	4/19/15
	Katowice CC	6/18/14	9/18/15
	Keelung NMMST	1/1/15	12/31/15
	Krakow CC	6/18/14	9/18/15
	Kuwait SCK	10/3/14	4/2/15
	Lodz CC	6/18/14	9/18/15
	Los Angeles CSC	**10/1/14**	**7/2/15**
	Lubbock SS	11/7/14	6/6/15
	Lucerne	6/5/14	6/4/15
	Moscow BFC	10/6/14	10/5/15
	Nuremberg	10/15/14	10/14/15
	Orlando SC	7/5/14	1/4/16
	Phoenix ASC	12/12/14	7/31/15
	Poznan CC	6/18/14	9/18/15
	Prague CC	5/22/14	5/21/15
	Shanghai Dome STM	12/31/14	12/30/15
	Stockholm	9/30/14	9/11/15
	Tijuana	10/25/14	10/24/15
	Warsaw CC	6/18/14	9/18/15
GC	Grand Canyon DCI	11/1/99	12/15
GCA	Davenport Put	10/3/14	10/2/15
	Gatineau	5/1/13	3/30/15
	Harrisburg	11/1/14	12/31/15
	Paris Geo	7/1/14	6/30/15
	Richmond SMV II	**3/1/14**	**3/1/15**
	Sinsheim	**10/31/09**	**3/1/15**
	Victoria DCI	**10/3/14**	**3/1/15**
GP	Shanghai Dome STM	8/31/14	8/30/15
Greece	**Richmond SMV II**	**3/1/14**	**3/1/15**
	Seattle PSC 1	2/15	7/15
GWS	Atlanta FMNH	6/13/14	6/30/15
	Birmingham AL	**2/13/15**	**2/29/16**
	Boston NEA	5/31/13	5/31/15
	Branson	3/1/14	3/1/15
	Columbus COSI	6/1/14	8/1/15
	Davenport Put	**1/28/15**	**1/31/16**
	Des Moines	6/6/14	12/31/15
	Erie	6/6/14	6/30/15
	Galveston	**6/28/14**	**12/31/16**
	Houston MNS	8/2/13	7/31/15
	Hutchinson	5/1/14	5/31/15
	Kuwait SCK	**10/15/13**	**6/15/15**
	Lehi	9/6/13	6/30/15
	New Orleans	5/24/13	5/31/15
	Peoria RM	7/1/14	7/1/15
	Philadelphia FI	7/1/14	7/1/15
	Phoenix ASC	9/1/14	9/1/15
	Pittsburgh CSC	6/13/14	6/30/15
	Portland OMSI	11/29/13	5/31/15
	Richmond SMV	**3/15/14**	**3/15/16**
	Sacramento Imx	**2/20/15**	**2/29/16**
	Saint Augustine	8/9/13	9/8/15
	Saint Paul SMM	**2/20/15**	**2/29/16**
	Seattle PSC 1	9/19/14	9/19/16
	Singapore SC	11/1/14	10/31/15
	Sioux Falls	**1/30/15**	**6/30/16**
	Tallahassee CLC	**6/15/13**	**6/30/16**
	Tijuana	8/1/14	8/31/15
	Toronto OSC	10/4/13	4/30/15
	Victoria DCI	**2/13/15**	**2/29/16**
	Virginia Beach AMSC	5/29/14	5/31/15
HCBTD	San Simeon DCI	8/17/96	
HidUniv	Aguascalientes	2/28/14	2/27/15
	Chantilly	1/30/14	9/17/15
	Dayton	5/1/14	4/30/15
	Glasgow	5/2/14	5/1/15
	London SM	10/18/13	11/29/15
	Lubbock SS	9/12/14	3/11/15
	Memphis Pink	**1/10/15**	**5/27/15**
	Orlando SC	6/13/14	4/2/15
	Paris Geo	10/3/14	10/2/15
	Raleigh	11/7/14	11/6/15
	Saint Augustine	1/5/15	1/4/16
	Salt Lake City Clark	7/18/14	7/17/15
	San Diego RHF	7/4/14	7/3/15
	Tallahassee CLC	2/14/14	2/13/15
	Valencia Spn	4/1/14	3/31/15
	Vancouver TWS	10/11/14	10/10/15
	Washington NASM	1/30/14	9/17/15
HOTB	Beijing 3D CSTM	10/15/14	10/15/15
HumpbWha	**Atlanta FMNH**	**2/13/15**	**2/12/16**
	Atlantic City	**2/13/15**	**2/12/16**
	Austin TSHM	**2/13/15**	**2/12/16**
	Boston MOS	**2/13/15**	**2/12/16**

Film	Theater	Open	Close
	Boston NEA	**2/13/15**	**2/12/16**
	Chicago MSI	**2/21/15**	**2/22/16**
	Cincinnati MC	**2/13/15**	**2/12/16**
	Dearborn THF	**2/13/15**	**6/13/16**
	Detroit MSC	**2/13/15**	**2/12/16**
	Fort Lauderdale	**2/13/15**	**2/12/16**
	Jersey City	**2/13/15**	**2/12/16**
	Lubbock SS	**2/13/15**	**2/12/16**
	Norwalk	**2/13/15**	**5/12/16**
	Orlando SC	**2/13/15**	**2/12/16**
	Saint Augustine	**2/13/15**	**2/12/16**
	Saint Louis SC	**2/13/15**	**2/12/16**
	Salt Lake City Clark	**2/13/15**	**2/12/16**
	San Diego RHF	**2/13/15**	**2/12/16**
	San Jose Tech	**2/13/15**	**2/12/16**
	Tallahassee CLC	**2/20/15**	**2/20/16**
	Tampa MOSI	**2/20/15**	**9/19/15**
Interste	Fort Worth	12/26/14	
IOLM	**Fort Lauderdale**	**10/13/14**	
	Salt Lake City Clark	**4/4/14**	**6/11/15**
Jerusale	**Albuquerque NMMNH**	**4/11/14**	**12/31/15**
	Atlanta FMNH	**1/3/14**	**5/31/15**
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	**9/20/13**	**9/19/15**
	Branson	3/1/14	6/2/15
	Cincinnati MC	10/10/14	10/9/15
	Columbus COSI	2/11/15	2/10/16
	Columbus GA NIM	**10/18/13**	**5/31/15**
	Copenhagen	**12/1/14**	**11/30/15**
	Dearborn THF	**2/8/14**	**2/7/15**
	Denver MNS	2/14/14	2/13/15
	Edmonton TWS	**12/26/13**	**12/31/15**
	Fort Worth	9/5/14	2/28/15
	Hague	3/31/14	3/30/15
	Harrisburg	10/18/14	9/30/15
	Huntsville USSRC	**1/17/15**	**1/16/16**
	Indianapolis Imx	**9/19/14**	**9/18/15**
	Kansas City Sci	**9/19/14**	**9/18/15**
	London BFI	**1/1/14**	**5/31/15**
	Louisville KSC	**1/20/14**	**1/18/16**
	Lucerne	12/15/14	6/1/15
	Melbourne MV	8/28/14	8/27/15
	Memphis Pink	4/12/14	5/22/15
	Montreal SC	10/10/14	10/9/15
	Philadelphia FI	**1/5/15**	**1/1/16**
	Pittsburgh CSC	3/7/14	3/6/15
	Raleigh	2/21/14	2/20/15
	Sacramento Imx	**9/15/14**	**10/31/15**
	Saint Augustine	2/28/14	2/27/15
	Sioux Falls	**10/1/14**	**3/31/15**
	Speyer Dome	**12/12/13**	**5/31/15**
	Sudbury	4/19/14	4/13/15
	Sydney WBS	**2/1/14**	**4/10/15**
	Tallahassee CLC	**11/15/14**	**11/13/15**
	Victoria DCI	8/8/14	7/31/15
	Washington NMNH	**11/22/13**	**5/31/15**
JTS	**Birmingham AL**	**2/13/15**	**8/15/15**
	Davenport Put	**1/31/15**	**5/31/15**
	Huntsville USSRC	**2/13/15**	**2/17/16**
	Hutchinson	**2/20/15**	**2/16/16**
	KSC 1	**2/27/15**	**2/27/16**
	Saint Paul SMM	**2/20/15**	**8/15/15**
	Washington NASM	**2/27/15**	**2/19/16**
JTTSP	Charlotte DP	6/13/14	6/12/15
	Chattanooga TA	3/7/14	3/6/15
	Cleveland	5/23/14	5/22/15
	Denver MNS	2/14/14	2/13/15
	Detroit MSC	6/14/14	6/13/15
	Edmonton TWS	1/16/15	1/15/16
	Fort Lauderdale	**10/13/14**	**2/28/15**
	Fort Worth	12/26/14	12/25/15
	Galveston	2/14/14	2/13/15
	Hague	7/1/14	6/30/15
	Norwalk	7/1/14	10/8/15
	Omaha Zoo	11/2/14	11/1/15
	Paris Geo	5/16/14	5/15/15
	Port of Spain	2/6/14	2/5/15
	Puebla	2/14/14	2/13/15
	Regina	10/3/14	10/2/15
	Richmond SMV	7/1/14	6/30/15
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	**2/14/14**	
	San Jose Tech	1/11/14	6/30/15
	Shreveport	10/3/14	10/2/15
	Stockholm	2/14/14	2/13/15
	Vancouver TWS	5/17/14	5/16/15
	Victoria DCI	11/14/14	2/13/15
JuraPark	Des Moines	1/24/15	4/12/15
Kenya	Gatineau	9/27/13	3/31/15
	Lucerne	**1/1/15**	**12/31/15**
	New Orleans	**5/30/14**	**5/30/15**
	Parker	**12/7/14**	**12/31/15**
L&C	Columbus COSI	8/1/14	7/30/15
	Davenport Put	2/22/14	2/22/15
	Richmond SMV	9/1/14	8/31/15
	Saint Louis Arch	1/13	2/15
LastReef	Calgary TS	5/26/12	2/28/15
	Chicago Imx	1/18/13	
	Davenport Put	2/3/12	6/30/15
	Houston MNS	6/29/12	6/30/15
	Hutchinson	10/5/12	9/30/15
	Indianapolis Imx	10/4/13	6/30/15
	Louisville KSC	**2/8/14**	**6/30/16**
	Lucerne	6/7/13	
	Peoria RM	2/1/14	2/28/15
	Sacramento Imx	1/15/13	6/30/15
	Sioux Falls	**1/30/15**	**6/30/16**
	Tallahassee CLC	**1/17/14**	**6/30/16**
LBC	Detroit MSC	11/14	2/15
	Galveston	11/14	2/15
	Memphis Pink	11/14	2/15
	Salt Lake City Clark	11/14	2/15
LivingSe	Hartberg	10/1/13	12/31/15
	Saint Paul SMM	1/9/15	2/19/15
LOF	Las Palmas	3/15/13	2/28/15
	McMinnville	3/23/12	6/18/15
MOE	San Diego RHF	12/14	5/15
MOF	Pensacola NAM	11/8/96	
MOTM	Boston MOS	10/1/14	6/30/15
MOTN	**Alexandria BA**	**10/1/13**	**12/31/15**
MOTUW	Calgary TS	7/1/14	
	Charlotte DP	**2/8/15**	**1/31/16**
	Cleveland	**2/1/15**	**1/31/16**
	Columbus COSI	11/19/14	11/18/15
	Copenhagen	6/19/14	6/18/15
	Davenport Put	2/1/14	2/1/15
	Erie	3/14/14	3/13/15
	Garden City	9/2/14	9/1/15
	Hartford CSC	9/13/14	9/12/15
	Hastings	6/3/14	6/2/15
	Hong Kong SM	**12/1/14**	**8/31/15**
	Huntsville USSRC	**7/1/14**	**6/30/15**
	Jersey City	7/4/14	7/3/15
	Kaohsiung NSTM	**1/1/15**	**6/30/15**
	Kuwait SCK	1/27/14	2/1/15
	Leon Exp	**12/1/14**	**11/30/15**
	London SM	8/1/14	7/31/15
	McMinnville	**2/28/14**	**2/27/15**
	Melbourne MV	3/24/14	3/24/15
	Mexico City Pap	11/15/14	
	Milwaukee	10/1/14	
	Peoria RM	**1/17/15**	**1/16/16**
	Philadelphia FI	7/1/14	6/30/15
	Saint Louis SC	10/9/14	5/30/15
	San Jose Tech	8/30/14	9/1/15
	Shanghai 3D STM	**7/1/14**	**6/30/15**
	Sydney WBS	2/14/14	2/15/15
	Tampa MOSI	**11/21/14**	**11/20/15**
	Tijuana	**2/13/15**	**2/12/16**
	Valencia Spn	7/1/14	6/30/15
	Washington NMNH	9/26/14	9/25/15
Mummies	Portland OMSI	1/1/14	5/30/15
	San Diego RHF	**6/1/14**	**12/31/15**
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
Ozarks	Branson	9/93	12/15
Penguins	Baltimore MSC	6/22/14	6/30/15
	Boston NEA	5/24/13	8/31/15
	Columbus COSI	9/21/13	6/5/15
	Dearborn THF	**4/18/14**	**4/17/15**
	Indianapolis Imx	**6/27/14**	**2/12/15**
	Kagawa	10/1/14	4/12/15
	Lucerne	3/14/14	3/13/15
	Saitama SSH	2/1/15	5/1/15
PTJH	**Albuquerque NMMNH**	**8/29/14**	**8/28/15**
	Apple Valley Imx	**2/20/15**	**2/18/16**
	Atlanta FMNH	**9/1/14**	**8/31/15**
	Boston MOS	5/1/14	4/30/15
	Chicago Imx	**2/13/15**	**12/12/16**
	Cleveland	11/26/14	11/25/15
	Columbus COSI	5/1/14	4/30/15
	Dallas PMNS	5/23/14	5/22/15
	Davenport Put	7/17/14	7/16/15
	Denver MNS	6/1/14	5/31/15
	Edmonton TWS	9/26/14	9/25/15
	Gatineau	5/9/14	5/8/15
	Harrisburg	**1/24/15**	**1/9/16**
	Hong Kong SM	**11/1/14**	**10/31/15**
	Houston MNS	6/6/14	6/5/15
	Louisville KSC	7/4/14	7/3/15
	Lubbock SS	**6/1/14**	**6/12/15**
	Lucerne	**9/18/14**	**9/17/15**
	Milwaukee	6/13/14	6/12/15
	Montreal SC	**12/22/14**	**12/21/15**
	Oklahoma City SMO	8/29/14	2/28/15
	Orlando SC	**6/7/14**	**6/6/15**
	Parker	**12/27/14**	**6/27/15**
	Penrith	**9/8/14**	**9/7/15**
	Richmond SMV	**8/16/14**	**8/15/15**
	Salt Lake City Clark	10/10/14	10/9/15
	Sudbury	**10/9/14**	**10/8/15**
	Tampa MOSI	6/28/14	6/27/15
Rescue	Al Khobar	6/6/13	12/14/15
	Davenport Put	6/24/12	3/31/15
	Dongguan STM	3/14/14	2/28/15
	McMinnville	6/1/12	5/31/15
Rheged	Penrith	7/1/00	
RME	Edmonton TWS	2/15/13	2/28/15
	Lucerne	10/4/12	12/31/15
	Omaha Zoo	11/1/13	11/26/15
	Pensacola NAM	10/1/14	3/31/15
	Salt Lake City Clark	8/22/13	3/31/15
Robots3D	**Dallas PMNS**	**11/21/14**	**11/20/15**
SAA	Taichung NMNS	7/1/14	6/30/15
SeaMonst	Davenport Put	2/22/14	2/22/15
	Milwaukee	3/1/14	6/1/15
SecOcean	**Dearborn THF**	**2/27/15**	**12/31/15**
	Portland OMSI	**2/20/15**	**12/31/15**
SpacJunk	Al Khobar	1/15/15	1/15/16
	Hastings	9/13/13	
	Hutchinson	10/31/14	10/30/15
	Tallahassee CLC	2/10/12	3/18/15
TA	Chicago Imx	9/12/14	9/12/15
	Dallas PMNS	**1/8/15**	**5/31/15**
	Harrisburg	10/8/14	10/31/15
	Hastings	1/15/14	6/30/15
	Houston MNS	**1/1/15**	**7/31/16**
	Memphis Pink	3/8/14	3/8/15
	Portland OMSI	9/24/14	9/30/15
	Sioux Falls	4/9/14	6/30/15
TinyGian	Albuquerque NMMNH	12/12/14	12/31/15
	Denver MNS	12/12/14	12/31/15
	Houston MNS	1/12/15	1/31/16
	New York AMNH	1/5/15	6/30/15
	Peoria RM	9/1/14	9/1/15
	Sioux Falls	9/1/14	9/1/15
	Tallahassee CLC	12/12/14	12/31/15
ToFly	Washington NASM	7/1/76	
TOTIA	**Aguascalientes**	**12/19/14**	**6/30/15**
	Al Khobar	6/1/14	6/1/15
	Baltimore MSC	2/1/14	2/1/15
	Chattanooga TA	10/3/14	10/3/15
	Columbus COSI	9/15/14	5/31/15
	Davenport Put	2/1/14	2/1/15
	Detroit MSC	9/26/14	9/26/15
	Galveston	**11/15/13**	**12/31/15**
	Hague	10/1/14	10/1/15
	Harrisburg	**10/18/14**	**6/30/16**
	Hastings	2/1/13	6/30/15
	Houston MNS	1/25/13	6/30/15
	Hutchinson	3/1/13	6/30/15
	Lehi	6/20/14	5/31/15
	Louisville KSC	**11/28/13**	**6/30/16**
	Mexicali	10/15/14	6/15/15
	Nuremberg	11/19/14	11/30/15
	Orlando SC	10/4/13	8/31/15
	Pittsburgh CSC	**1/1/15**	**1/31/16**
	Saint Félicien	5/1/14	5/1/15
	Spokane RP	5/15/14	5/15/15
	Sudbury	**2/1/15**	**2/29/16**
	Victoria DCI	8/30/13	5/31/15
	Yellowstone	5/1/14	5/31/15
TTA	Berlin CS	9/6/13	6/30/15
	Chicago MSI	9/12/14	9/12/15
	Copenhagen	**12/12/13**	**2/28/15**
	Hastings	1/15/14	6/30/15
	Jersey City	9/23/14	2/28/15

Film	Theater	Open	Close
	Keelung NMMST	1/1/15	12/31/15
	Louisville KSC	**2/8/14**	**3/1/15**
	Memphis Pink	3/8/14	3/8/15
	Moscow BFC	8/22/14	8/22/15
	Raleigh	**4/20/12**	**3/1/15**
	San Diego RHF	**2/1/15**	**2/12/15**
	Tallahassee CLC	10/21/14	12/31/15
UWT3D	Gatineau	5/1/14	4/30/15
	Raleigh	2/2/14	4/2/15
	Washington NMNH	3/15/13	3/31/15
VanGogh	Charlotte DP	4/25/14	4/24/15
	Peoria RM	9/18/14	9/17/15
VOTDS	Pitea	2/10/14	2/10/15
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WM	Harrisburg I	10/18/14	10/17/15
WOTA	Erie	10/15/14	10/31/15
	Gatineau	12/19/14	12/31/15
	Hangzhou Bro	11/1/14	3/31/15
	Hutchinson	8/28/14	8/31/15
	Parker	5/2/14	5/31/15
	Sudbury	3/6/14	3/31/15
WTP	Hutchinson	2/12/14	2/11/15
WWDPP3D	Columbus COSI	9/15/14	9/30/15
	Davenport Put	8/21/14	8/31/15
	Denver MNS	**2/13/15**	**2/29/16**
	Houston MNS	1/1/15	1/1/16
	Lehi	9/26/14	9/30/15
	Philadelphia FI	7/1/14	7/3/15
	Portland OMSI	8/22/14	8/22/15
	San Diego NHM	**12/1/14**	**12/31/15**
Yell	**Yellowstone**	**5/1/14**	**12/31/16**
ZionCany	Zion	7/1/08	

February 2015 by Theater

Theater	Film	Open	Close
Aguascalientes	HidUniv	2/28/14	2/27/15
	TOTIA	**12/19/14**	**6/30/15**
Al Khobar	Rescue	6/6/13	12/14/15
	SpacJunk	1/15/15	1/15/16
	TOTIA	6/1/14	6/1/15
Albuquerque NMMNH	**Jerusale**	**4/11/14**	**12/31/15**
	PTJH	**8/29/14**	**8/28/15**
	TinyGian	12/12/14	12/31/15
Alexandria BA	**CV**	**10/1/13**	**12/31/15**
	MOTN	**10/1/13**	**12/31/15**
Apple Valley Imx	G3DNW	10/3/14	4/2/15
	PTJH	**2/20/15**	**2/18/16**
Atlanta FMNH	G3DNW	10/17/14	3/31/15
	GWS	6/13/14	6/30/15
	HumpbWha	**2/13/15**	**2/12/16**
	Jerusale	**1/3/14**	**5/31/15**
	PTJH	**9/1/14**	**8/31/15**
Atlantic City	**HumpbWha**	**2/13/15**	**2/12/16**
Auckland Sky	EarthWin	2/14	2/15
Austin TSHM	Closed	1/4/15	2/5/15
	HumpbWha	**2/13/15**	**2/12/16**
Baltimore MSC	Penguins	6/22/14	6/30/15
	TOTIA	2/1/14	2/1/15
Baton Rouge LASM	DPTP	9/12	9/15
Beijing 3D CSTM	HOTB	10/15/14	10/15/15
Berlin CS	G3DNW	4/20/14	10/19/15
	TTA	9/6/13	6/30/15
Birmingham AL	**GWS**	**2/13/15**	**2/29/16**
	Jerusale	5/23/14	11/23/15
	JTS	**2/13/15**	**8/15/15**
Bogota Mal	**FOTB**	**4/1/13**	**4/10/15**
Boston MOS	**HumpbWha**	**2/13/15**	**2/12/16**
	Jerusale	**9/20/13**	**9/19/15**
	MOTM	10/1/14	6/30/15
	PTJH	5/1/14	4/30/15
Boston NEA	GWS	5/31/13	5/31/15
	HumpbWha	**2/13/15**	**2/12/16**
	Penguins	5/24/13	8/31/15
Branson	GWS	3/1/14	3/1/15
	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/15
Budapest CC	G3DNW	4/24/14	4/23/15
Calgary TS	LastReef	5/26/12	2/28/15
	MOTUW	7/1/14	
Chandigarh	AIWC	9/5/14	9/4/15
Chantilly	D-Day	5/23/14	5/22/15
	FightPil	12/10/04	7/16
	HidUniv	1/30/14	9/17/15
Charlotte DP	JTTSP	6/13/14	6/12/15
	MOTUW	**2/8/15**	**1/31/16**
	VanGogh	4/25/14	4/24/15
Chattanooga TA	FOTB	10/5/12	4/30/15
	G3DNW	5/23/14	5/31/15
	JTTSP	3/7/14	3/6/15
	TOTIA	10/3/14	10/3/15
Chicago Imx	LastReef	1/18/13	
	PTJH	**2/13/15**	**12/12/16**
	TA	9/12/14	9/12/15
Chicago MSI	D-Day	5/23/14	2/23/15
	FOTB	2/28/14	2/28/15
	HumpbWha	**2/21/15**	**2/22/16**
	TTA	9/12/14	9/12/15
Cincinnati MC	FOTB	2/14/13	6/20/15
	HumpbWha	**2/13/15**	**2/12/16**
	Jerusale	10/10/14	10/9/15
Cleveland	FOTB	11/27/13	6/30/15
	JTTSP	5/23/14	5/22/15
	MOTUW	**2/1/15**	**1/31/16**
	PTJH	11/26/14	11/25/15
Columbus COSI	D-Day	5/23/14	6/30/15
	FON	8/1/14	7/30/15
	FOTB	**9/1/14**	**5/31/15**
	GWS	6/1/14	8/1/15
	Jerusale	2/11/15	2/10/16
	L&C	8/1/14	7/30/15
	MOTUW	11/19/14	11/18/15
	Penguins	9/21/13	6/5/15
	PTJH	5/1/14	4/30/15
	TOTIA	9/15/14	5/31/15
	WWDPP3D	9/15/14	9/30/15
Columbus GA NIM	D-Day	5/23/14	5/22/15
	Jerusale	**10/18/13**	**5/31/15**
Copenhagen	Bugs	3/1/13	3/31/15
	D-Day	4/7/14	4/30/15
	G3DNW	**2/8/14**	**8/7/15**
	Jerusale	**12/1/14**	**11/30/15**
	MOTUW	6/19/14	6/18/15
	TTA	**12/12/13**	**2/28/15**
Corpus Christi Lex	FightPil	5/12/12	7/16
Dallas PMNS	Bugs	8/20/13	8/13/15
	G3DNW	9/1/14	5/31/15
	PTJH	5/23/14	5/22/15
	Robots3D	**11/21/14**	**11/20/15**
	TA	**1/8/15**	**5/31/15**
Davenport Put	Alps	2/22/14	2/22/15
	FOTB	2/15/13	6/30/15
	G3DNW	10/17/14	10/16/15
	GCA	10/3/14	10/2/15
	GWS	**1/28/15**	**1/31/16**
	JTS	**1/31/15**	**5/31/15**
	L&C	2/22/14	2/22/15
	LastReef	2/3/12	6/30/15
	MOTUW	2/1/14	2/1/15
	PTJH	7/17/14	7/16/15
	Rescue	6/24/12	3/31/15
	SeaMonst	2/22/14	2/22/15
	TOTIA	2/1/14	2/1/15
	WWDPP3D	8/21/14	8/31/15
Dayton	D-Day	5/24/14	6/30/15
	FightPil	3/1/13	6/30/16
	HidUniv	5/1/14	4/30/15
Dearborn THF	Closed	1/6/15	2/12/15
	D-Day	3/28/14	9/15
	HumpbWha	**2/13/15**	**6/13/16**
	Jerusale	**2/8/14**	**2/7/15**
	Penguins	**4/18/14**	**4/17/15**
	SecOcean	**2/27/15**	**12/31/15**
Denver MNS	D-Day	5/24/14	5/23/15
	DSC	**12/12/14**	**12/14/15**
	Jerusale	2/14/14	2/13/15
	JTTSP	2/14/14	2/13/15
	PTJH	6/1/14	5/31/15
	TinyGian	12/12/14	12/31/15
	WWDPP3D	**2/13/15**	**2/29/16**
Des Moines	FlyMons	10/1/14	5/30/15
	FOTB	7/1/13	6/30/15
	GWS	6/6/14	12/31/15
	JuraPark	1/24/15	4/12/15
Detroit MSC	**HumpbWha**	**2/13/15**	**2/12/16**
	JTTSP	6/14/14	6/13/15
	LBC	11/14	2/15
	TOTIA	9/26/14	9/26/15
Dongguan STM	Rescue	3/14/14	2/28/15
Edmonton TWS	D-Day	5/23/14	6/30/15
	FOTB	12/26/13	6/30/15
	Jerusale	**12/26/13**	**12/31/15**
	JTTSP	1/16/15	1/15/16
	PTJH	9/26/14	9/25/15
	RME	2/15/13	2/28/15
Erie	GWS	6/6/14	6/30/15
	MOTUW	3/14/14	3/13/15
	WOTA	10/15/14	10/31/15
Fort Lauderdale	**HumpbWha**	**2/13/15**	**2/12/16**
	IOLM	**10/13/14**	
	JTTSP	**10/13/14**	**2/28/15**
Fort Lauderdale I	FOTB	2/8/13	2/7/15
Fort Worth	Interste	12/26/14	
	Jerusale	9/5/14	2/28/15
	JTTSP	12/26/14	12/25/15
Galveston	**GWS**	**6/28/14**	**12/31/16**
	JTTSP	2/14/14	2/13/15
	LBC	11/14	2/15
	TOTIA	**11/15/13**	**12/31/15**
Garden City	MOTUW	9/2/14	9/1/15
Gatineau	D-Day	6/6/14	6/5/15
	FOTB	10/5/12	10/4/15
	G3DNW	10/10/14	4/9/15
	GCA	5/1/13	3/30/15
	Kenya	9/27/13	3/31/15
	PTJH	5/9/14	5/8/15
	UWT3D	5/1/14	4/30/15
	WOTA	12/19/14	12/31/15
Glasgow	HidUniv	5/2/14	5/1/15
Grand Canyon DCI	GC	11/1/99	12/15
Guayaquil	Dragons	5/1/14	5/5/15
	EarthWin	3/14	2/15
	G3DNW	4/20/14	5/4/15
Hague	D-Day	2/10/15	8/10/15
	Dolphins	10/11/11	2/1/15
	Jerusale	3/31/14	3/30/15
	JTTSP	7/1/14	6/30/15
	TOTIA	10/1/14	10/1/15
Hampton VASC	D-Day	5/23/14	5/22/15
	FOTB	**3/29/13**	**6/30/15**
Hangzhou Bro	WOTA	11/1/14	3/31/15
Hangzhou IC	G3DNW	12/2/14	6/2/15
Harrisburg	GCA	11/1/14	12/31/15
	Jerusale	10/18/14	9/30/15
	PTJH	**1/24/15**	**1/9/16**
	TA	10/8/14	10/31/15
	TOTIA	**10/18/14**	**6/30/16**
Harrisburg I	WM	10/18/14	10/17/15
Hartberg	LivingSe	10/1/13	12/31/15
Hartford CSC	MOTUW	9/13/14	9/12/15
Hastings	**FOTB**	**3/17/13**	**6/30/15**
	G3DNW	2/10/15	2/14/16
	MOTUW	6/3/14	6/2/15
	SpacJunk	9/13/13	
	TA	1/15/14	6/30/15
	TOTIA	2/1/13	6/30/15
	TTA	1/15/14	6/30/15
Hong Kong SM	**MOTUW**	**12/1/14**	**8/31/15**
	PTJH	**11/1/14**	**10/31/15**
Houston MNS	**FOTB**	**10/5/12**	**12/31/15**
	G3DNW	2/15/14	12/31/15
	GWS	8/2/13	7/31/15
	LastReef	6/29/12	6/30/15
	PTJH	6/6/14	6/5/15

Theater	Film	Open	Close
	TA	**1/1/15**	**7/31/16**
	TinyGian	1/12/15	1/31/16
	TOTIA	1/25/13	6/30/15
	WWDPP3D	1/1/15	1/1/16
Huntsville USSRC	D-Day	4/11/14	6/1/15
	FightPil	7/1/13	7/1/16
	Jerusale	**1/17/15**	**1/16/16**
	JTS	**2/13/15**	**2/17/16**
	MOTUW	**7/1/14**	**6/30/15**
Hutchinson	**AirRacer**	**1/1/15**	**12/31/15**
	GWS	5/1/14	5/31/15
	JTS	**2/20/15**	**2/16/16**
	LastReef	10/5/12	9/30/15
	SpacJunk	10/31/14	10/30/15
	TOTIA	3/1/13	6/30/15
	WOTA	8/28/14	8/31/15
	WTP	2/12/14	2/11/15
Indianapolis Imx	D-Day	5/9/14	4/30/15
	Jerusale	**9/19/14**	**9/18/15**
	LastReef	10/4/13	6/30/15
	Penguins	**6/27/14**	**2/12/15**
Jersey City	DPTP	10/13	5/15
	DSC	**1/16/15**	**1/15/16**
	G3DNW	7/4/14	2/12/15
	HumpbWha	**2/13/15**	**2/12/16**
	MOTUW	7/4/14	7/3/15
	TTA	9/23/14	2/28/15
Kagawa	Penguins	10/1/14	4/12/15
Kansas City Sci	**Jerusale**	**9/19/14**	**9/18/15**
Kaohsiung NSTM	**MOTUW**	**1/1/15**	**6/30/15**
Karlsruhe	G3DNW	10/6/14	4/19/15
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Keelung NMMST	G3DNW	1/1/15	12/31/15
	TTA	1/1/15	12/31/15
Killeen	DPTP	5/12	5/15
Krakow CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
KSC 1	**JTS**	**2/27/15**	**2/27/16**
Kuwait SCK	G3DNW	10/3/14	4/2/15
	GWS	**10/15/13**	**6/15/15**
	MOTUW	1/27/14	2/1/15
Las Palmas	LOF	3/15/13	2/28/15
Lehi	**DSC**	**1/16/15**	**1/15/16**
	GWS	9/6/13	6/30/15
	TOTIA	6/20/14	5/31/15
	WWDPP3D	9/26/14	9/30/15
Leon Exp	**MOTUW**	**12/1/14**	**11/30/15**
Lodz CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
London BFI	Bugs	9/1/14	9/30/15
	Jerusale	**1/1/14**	**5/31/15**
London SM	HidUniv	10/18/13	11/29/15
	MOTUW	8/1/14	7/31/15
Los Angeles CSC	**G3DNW**	**10/1/14**	**7/2/15**
Louisville KSC	**AirRacer**	**1/1/15**	**12/31/15**
	D-Day	5/23/14	5/15
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/15
	Jerusale	**1/20/14**	**1/18/16**
	LastReef	**2/8/14**	**6/30/16**
	PTJH	7/4/14	7/3/15
	TOTIA	**11/28/13**	**6/30/16**
	TTA	**2/8/14**	**3/1/15**
Lubbock SS	G3DNW	11/7/14	6/6/15
	HidUniv	9/12/14	3/11/15
	HumpbWha	**2/13/15**	**2/12/16**
	PTJH	**6/1/14**	**6/12/15**
Lucerne	G3DNW	6/5/14	6/4/15
	Jerusale	12/15/14	6/1/15
	Kenya	**1/1/15**	**12/31/15**
	LastReef	6/7/13	
	Penguins	3/14/14	3/13/15
	PTJH	**9/18/14**	**9/17/15**
	RME	10/4/12	12/31/15
McMinnville	D-Day	5/23/14	5/22/15
	FightPil	3/23/12	7/1/15
	LOF	3/23/12	6/18/15
	MOTUW	**2/28/14**	**2/27/15**
	Rescue	6/1/12	5/31/15
Melbourne MV	Bugs	9/1/14	9/30/15
	FOTB	3/21/13	3/20/15
	Jerusale	8/28/14	8/27/15
	MOTUW	3/24/14	3/24/15
Memphis Pink	FOTB	3/1/14	5/22/15
	HidUniv	**1/10/15**	**5/27/15**
	Jerusale	4/12/14	5/22/15
	LBC	11/14	2/15
	TA	3/8/14	3/8/15
	TTA	3/8/14	3/8/15
Mexicali	Arabia3D	3/28/14	3/27/15
	TOTIA	10/15/14	6/15/15
Mexico City Pap	MOTUW	11/15/14	
Milwaukee	MOTUW	10/1/14	
	PTJH	6/13/14	6/12/15
	SeaMonst	3/1/14	6/1/15
Mobile	FOTB	1/14/14	8/31/15
Montreal SC	Jerusale	10/10/14	10/9/15
	PTJH	**12/22/14**	**12/21/15**
Moscow BFC	G3DNW	10/6/14	10/5/15
	TTA	8/22/14	8/22/15
New Delhi ICC	ND		
New Orleans	GWS	5/24/13	5/31/15
	Kenya	**5/30/14**	**5/30/15**
New York AMNH	TinyGian	1/5/15	6/30/15
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk	**HumpbWha**	**2/13/15**	**5/12/16**
	JTTSP	7/1/14	10/8/15
Nuremberg	FOTB	11/19/14	5/18/15
	G3DNW	10/15/14	10/14/15
	TOTIA	11/19/14	11/30/15
Oklahoma City SMO	PTJH	8/29/14	2/28/15
Omaha Zoo	JTTSP	11/2/14	11/1/15
	RME	11/1/13	11/26/15
Orlando SC	**DSC**	**1/16/15**	**1/15/16**
	FOTB	3/1/14	2/28/15
	G3DNW	7/5/14	1/4/16
	HidUniv	6/13/14	4/2/15
	HumpbWha	**2/13/15**	**2/12/16**
	PTJH	**6/7/14**	**6/6/15**
	TOTIA	10/4/13	8/31/15
Paris Geo	D-Day	4/2/14	12/31/15
	GCA	7/1/14	6/30/15
	HidUniv	10/3/14	10/2/15
	JTTSP	5/16/14	5/15/15
Parker	FlyMons	8/14/14	2/27/15
	Kenya	**12/7/14**	**12/31/15**
	PTJH	**12/27/14**	**6/27/15**
	WOTA	5/2/14	5/31/15
Penrith	**PTJH**	**9/8/14**	**9/7/15**
	Rheged	7/1/00	
Pensacola NAM	D-Day	10/1/14	4/1/15
	FightPil	6/8/11	7/15
	MOF	11/8/96	
	RME	10/1/14	3/31/15
Peoria RM	GWS	7/1/14	7/1/15
	LastReef	2/1/14	2/28/15
	MOTUW	**1/17/15**	**1/16/16**
	TinyGian	9/1/14	9/1/15
	VanGogh	9/18/14	9/17/15
Philadelphia FI	GWS	7/1/14	7/1/15
	Jerusale	**1/5/15**	**1/1/16**
	MOTUW	7/1/14	6/30/15
	WWDPP3D	7/1/14	7/3/15
Phoenix ASC	G3DNW	12/12/14	7/31/15
	GWS	9/1/14	9/1/15
Pitea	VOTDS	2/10/14	2/10/15
Pittsburgh CSC	Animalop	1/1/10	
	FOTB	3/15/13	6/30/15
	GWS	6/13/14	6/30/15
	Jerusale	3/7/14	3/6/15
	TOTIA	**1/1/15**	**1/31/16**
Poitiers Imax	**Everest**	**5/31/14**	**3/1/15**
Port of Spain	FON	10/15/14	10/15/15
	JTTSP	2/6/14	2/5/15
Portland OMSI	DinoAliv	5/23/14	5/30/16
	DSC	**1/16/15**	**1/15/16**
	FlyMons	5/22/14	5/21/15
	GWS	11/29/13	5/31/15
	Mummies	1/1/14	5/30/15
	SecOcean	**2/20/15**	**12/31/15**
	TA	9/24/14	9/30/15
	WWDPP3D	8/22/14	8/22/15
Poznan CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Prague CC	G3DNW	5/22/14	5/21/15
Puebla	JTTSP	2/14/14	2/13/15
Quebec	**DSC**	**1/23/15**	**1/15/16**
Raleigh	**DSC**	**1/16/15**	**1/15/16**
	FOTB	10/19/12	6/30/15
	HidUniv	11/7/14	11/6/15
	Jerusale	2/21/14	2/20/15
	TTA	**4/20/12**	**3/1/15**
	UWT3D	2/2/14	4/2/15
Regina	JTTSP	10/3/14	10/2/15
Richmond SMV	FOTB	5/1/13	9/30/15
	GWS	**3/15/14**	**3/15/16**
	JTTSP	7/1/14	6/30/15
	L&C	9/1/14	8/31/15
	PTJH	**8/16/14**	**8/15/15**
Richmond SMV II	**CRA**	**3/1/14**	**3/1/15**
	GCA	**3/1/14**	**3/1/15**
	Greece	**3/1/14**	**3/1/15**
Sacramento Imx	FOTB	8/13/13	6/30/15
	GWS	**2/20/15**	**2/29/16**
	Jerusale	**9/15/14**	**10/31/15**
	LastReef	1/15/13	6/30/15
Saint Augustine	**DSC**	**1/16/15**	**1/15/16**
	GWS	8/9/13	9/8/15
	HidUniv	1/5/15	1/4/16
	HumpbWha	**2/13/15**	**2/12/16**
	Jerusale	2/28/14	2/27/15
	JTTSP	8/1/13	7/31/15
Saint Félicien	TOTIA	5/1/14	5/1/15
Saint Louis Arch	L&C	1/13	2/15
Saint Louis SC	D-Day	4/25/14	2/28/15
	HumpbWha	**2/13/15**	**2/12/16**
	MOTUW	10/9/14	5/30/15
Saint Paul SMM	FOTB	10/1/14	6/1/15
	GWS	**2/20/15**	**2/29/16**
	JTS	**2/20/15**	**8/15/15**
	LivingSe	1/9/15	2/19/15
Saitama SSH	Penguins	2/1/15	5/1/15
Salt Lake City Clark	**FOTB**	**2/8/13**	**8/7/15**
	HidUniv	7/18/14	7/17/15
	HumpbWha	**2/13/15**	**2/12/16**
	IOLM	**4/4/14**	**6/11/15**
	LBC	11/14	2/15
	PTJH	10/10/14	10/9/15
	RME	8/22/13	3/31/15
San Antonio 2D AMC	Alamo		
San Diego NHM	**WWDPP3D**	**12/1/14**	**12/31/15**
San Diego RHF	**Bugs**	**7/1/14**	**6/30/15**
	FOTB	10/12/12	6/30/15
	HidUniv	7/4/14	7/3/15
	HumpbWha	**2/13/15**	**2/12/16**
	JTTSP	**2/14/14**	
	MOE	12/14	5/15
	Mummies	**6/1/14**	**12/31/15**
	TTA	**2/1/15**	**2/12/15**
San Jose Tech	FOTB	2/9/13	6/30/15
	HumpbWha	**2/13/15**	**2/12/16**
	JTTSP	1/11/14	6/30/15
	MOTUW	8/30/14	9/1/15
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	Greece	2/15	7/15
	GWS	9/19/14	9/19/16
Seattle PSC 2	Closed	1/4/15	5/15
Seoul 63	Dragons	12/12/14	4/30/15
Shanghai 3D STM	**MOTUW**	**7/1/14**	**6/30/15**
Shanghai Dome STM	G3DNW	12/31/14	12/30/15
	GP	8/31/14	8/30/15
Shreveport	JTTSP	10/3/14	10/2/15
Singapore SC	GWS	11/1/14	10/31/15
Sinsheim	**GCA**	**10/31/09**	**3/1/15**
Sioux Falls	**GWS**	**1/30/15**	**6/30/16**
	Jerusale	**10/1/14**	**3/31/15**
	LastReef	**1/30/15**	**6/30/16**
	TA	4/9/14	6/30/15
	TinyGian	9/1/14	9/1/15
Speyer Dome	**Jerusale**	**12/12/13**	**5/31/15**
Spokane RP	TOTIA	5/15/14	5/15/15
Stockholm	G3DNW	9/30/14	9/11/15
	JTTSP	2/14/14	2/13/15
Sudbury	FOTB	6/17/13	7/30/15
	Jerusale	4/19/14	4/13/15
	PTJH	**10/9/14**	**10/8/15**
	TOTIA	**2/1/15**	**2/29/16**
	WOTA	3/6/14	3/31/15
Sydney WBS	Bugs	8/6/14	8/6/15
	D-Day	9/4/14	9/3/15
	Jerusale	**2/1/14**	**4/10/15**
	MOTUW	2/14/14	2/15/15
Taichung NMNS	SAA	7/1/14	6/30/15
Tallahassee CLC	DPTP	9/12	6/15
	FOTB	1/18/13	6/30/15

Theater	Film	Open	Close
	GWS	**6/15/13**	**6/30/16**
	HidUniv	2/14/14	2/13/15
	HumpbWha	**2/20/15**	**2/20/16**
	Jerusale	**11/15/14**	**11/13/15**
	LastReef	**1/17/14**	**6/30/16**
	SpacJunk	2/10/12	3/18/15
	TinyGian	12/12/14	12/31/15
	TTA	10/21/14	12/31/15
Tampa MOSI	DinoAliv	2/7/14	2/4/15
	FOTB	2/8/13	6/30/15
	HumpbWha	**2/20/15**	**9/19/15**
	MOTUW	**11/21/14**	**11/20/15**
	PTJH	6/28/14	6/27/15
Tijuana	G3DNW	10/25/14	10/24/15
	GWS	8/1/14	8/31/15

Theater	Film	Open	Close
	MOTUW	**2/13/15**	**2/12/16**
Toronto OSC	GWS	10/4/13	4/30/15
Valencia Spn	HidUniv	4/1/14	3/31/15
	MOTUW	7/1/14	6/30/15
Vancouver TWS	Bugs	3/11/06	6/30/15
	HidUniv	10/11/14	10/10/15
	JTTSP	5/17/14	5/16/15
Victoria DCI	FOTB	4/5/13	6/30/15
	GCA	**10/3/14**	**3/1/15**
	GWS	**2/13/15**	**2/29/16**
	Jerusale	8/8/14	7/31/15
	JTTSP	11/14/14	2/13/15
	TOTIA	8/30/13	5/31/15
Virginia Beach AMSC	**DSC**	**1/16/15**	**1/15/16**
	GWS	5/29/14	5/31/15

Theater	Film	Open	Close
Vulcania	EarthWin	3/14	2/15
	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Washington NASM	D-Day	5/23/14	5/23/15
	HidUniv	1/30/14	9/17/15
	JTS	**2/27/15**	**2/19/16**
	ToFly	7/1/76	
Washington NMNH	**FOTB**	**10/5/12**	**9/30/15**
	Jerusale	**11/22/13**	**5/31/15**
	MOTUW	9/26/14	9/25/15
	UWT3D	3/15/13	3/31/15
Yellowstone	TOTIA	5/1/14	5/31/15
	Yell	**5/1/14**	**12/31/16**
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alps	Alps: Giants of Nature, The	2007		NGD
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DSC	Deepsea Challenge 3D	2015	3D	NGD
EarthWin	Earth Wins, The	2013		HFL
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
HumpbWha	Humpback Whales	2015	3D	MFF
Interste	Interstellar	2014		PPC
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
JuraPark	Jurassic Park 3D	2013	3D	UP
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LBC	Light Before Christmas, The	2008		CGI
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD

Film	Title	Year	Dist	
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
PTJH	Pandas: The Journey Home	2014	3D	NGD
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
Robots3D	Robots 3D	2015	3D	NGD
SAA	Shackleton's Antarctic Adventure	2001		NGD
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SecOcean	Secret Ocean	2015	3D	KM
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WTP	We the People	2013		ISP
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
Yell	Yellowstone	1994		NGD
ZionCany	Zion Canyon	1994		K2

February 2015 Bookings Count

#	Film	#	Film	#	Film	#	Film
36	Jerusale	7	TinyGian	2	IOLM	1	HOTB
33	FOTB	6	FightPil	2	LivingSe	1	Interste
33	G3DNW	6	WOTA	2	LOF	1	JuraPark
31	GWS	5	AfricAdv	2	Mummies	1	MOE
31	MOTUW	5	DPTP	2	Niagara	1	MOF
28	PTJH	5	RME	2	SeaMonst	1	MOTM
24	JTTSP	4	Kenya	2	SecOcean	1	MOTN
24	TOTIA	4	L&C	2	VanGogh	1	ND
21	D-Day	4	LBC	1	AIWC	1	Ozarks
21	HumpbWha	4	Rescue	1	Alamo	1	Rheged
17	HidUniv	4	SpacJunk	1	Alps	1	Robots3D
12	LastReef	3	Closed	1	Animalop	1	SAA
12	TTA	3	EarthWin	1	Arabia3D	1	ToFly
9	DSC	3	FlyMons	1	CRA	1	VOTDS
8	Penguins	3	UWT3D	1	CV	1	Vulcania
8	TA	2	AirRacer	1	Dolphins	1	WATE
8	WWDPP3D	2	DinoAliv	1	Everest	1	WM
7	Bugs	2	Dragons	1	GC	1	WTP
7	GCA	2	FON	1	GP	1	Yell
7	JTS	2	Greece	1	HCBTD	1	ZionCany

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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www.3DEfilms.com

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www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

AMC Loews Lincoln Square 13 & IMAX
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.amctheatres.com/

AMC Loews Palisades Center 21 & IMAX
4270 Palisades Center Drive
West Nyack, NY 10994 USA
Tel: 845-353-5555
Fax: 845-353-4584
www.amctheatres.com/

AMC Metreon 16 & IMAX
101 Fourth St
San Francisco, CA 94103 USA
Tel: 415-369-6210
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-760-8100
www.amctheatres.com/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
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www.atlanticproductions.co.uk

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Melbourne, VIC 8009 AUSTRALIA
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Fax: +61-3-8663-2498
www.acmi.net.au/

B+B Colleyville Cinema Grille & IMAX
5655 Colleyville Blvd.
Colleyville, TX 76034 USA
Tel: 817-656-4600
Fax: 817-656-2798
www.colleyvillecinema.com/

Bad Robot
1221 Olympic Blvd
Santa Monica, CA 90404 USA
Tel: 310 664 3456
Fax: 310 664 3457
www.badrobot.com/

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

Bibliotheca Alexandrina
116, El Horreya Avenue, Bab Shargi
Alexandria, EGYPT
Tel: +20-3-48 76 024
Fax: +20-3-48 76 001
www.bibalex.org

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

Bullock Texas State History Museum
1800 N Congress Avenue
Austin, TX 78701 USA
Tel: 512-936-4600
Fax: 512-475-3366
www.thestoryoftexas.com/

Canadian Museum of History
100 Laurier Street
Gatineau, QC K1A 0M8 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.civilization.ca/imax/home/index_e.asp

Carmike Cinemas
1301 First Ave.
Columbus, GA 31901 USA
Tel: 706-576-3400
Fax: 706-576-3419
www.carmike.com

Carnival Cruise Lines
3655 NW 87th Ave.
Miami, FL 33178 USA
Tel: 305-599-2600
www.carnival.com

Chickasaw Cultural Center
867 Charles Cooper Memorial Rd
Sulphur, OK 73086 USA
Tel: 580-622-7130
www.chickasawculturalcenter.com

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Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Development Company
3363 Enterprise Avenue
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029
www.cinemadevelopmentcompany.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemark Holdings, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cineplex Entertainment, LP
1303 Yonge St.
Toronto, ON M4T 2Y9 CANADA
Tel: 416-323-6600
Fax: 416-323-6677
www.cineplex.com/

Cinepolis
Guillermo Gonzalez Camarena 1600- 4B
Fracc. Ciudad
Santa Fe, DF 01210 MEXICO
Tel: 525-85-03-55-34
Fax: 525-85-03-55-12
www.cinepolis.com.mx/

Cinepolis Las Americas
Av. Las Americas, S/N 3er. Nivel, Col Ylang Ylang
Veracruz, 94290 MEXICO
Tel: +52-2-299-130-4285
www.cinepolis.com.mx

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Seoul, 135-893 SOUTH KOREA
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One Clay Square
Charleston, WV 25301 USA
Tel: 304-561-3500
Fax: 304-561-3598
www.theclaycenter.org/

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Davis Planetarium
201 East Pascagoula
Jackson, MS 39201 USA
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www.jacksonms.gov/index.aspx?nid=142

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www.decembermedia.com.au

Dickinson Theatres
6801 W. 107th
Overland Park, KS 66212 USA
Tel: 913-432-2334
Fax: 913-432-9507
www.dtmovies.com

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
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SHORTS

Game of Thrones: $1.5M in IMAX

The IMAX presentation of two episodes of the **HBO** fantasy series ***Game of Thrones*** grossed $1.5 million in one week in 205 theaters, a per-screen average of $7,317. Although far from record performance, even for January, the run is seen throughout the entertainment industry as a harbinger of new possibilities for **Imax Corporation** and other theatrical uses of content originally intended for television.

Deadline.com's **Anthony D'Alessandro** wrote that "what the experiment proved was that die-hard *Game of Thrones* fans were quite willing to shell out serious bucks to see their favorite show in large format, even though the show is available about everywhere, thanks to the HBO GO app."

In *Variety,* **Brent Lang** pointed out that the turnout was impressive, considering that the episodes, the last two of season four, were first shown on cable back in June 2014. An added draw for the show's fans was an IMAX-exclusive five-minute teaser trailer for the next season, which premiers on HBO in April. **Phil Cotrino** of BoxOffice.com was quoted as saying, "It's a very healthy result. I think you're going to see shows like *House of Cards* or other popular programs looking into this now. If you put a season premiere or series finale there, I think there's a lot of potential, especially if there's some exclusive element." Imax Entertainment CEO **Greg Foster** was quoted as saying, "This was a successful response for this first experiment, and *Game of Thrones* is a show that lends itself to the kind of canvas that Imax provides. We will continue to experiment and comb over the data and figure out how to provide exhibitors with content 52 weeks out of the year."

The timing was important, because the week of the Super Bowl and several other periods during the year — late spring, late summer, and the weekend after Thanksgiving — are the typically slow times for Hollywood movies known as "shoulder periods." That is why Imax chose late August 2015 for its release of the sequel to ***Crouching Tiger, Hidden Dragon***, which will be made available simultaneously on **Netflix** (*see Shorts, Oct.–Nov. 2014*). The top North American theater chains objected to that violation of the practice of "windowing" (making films available exclusively to theaters before they are released to video-on-demand, streaming, or cable TV), and refused to show the film.

Bradford, UK's National Media Museum will switch to IMAX digital later this year.

Imax appears unrepentant about that move. In an interview from the World Economic Forum in Davos, Switzerland, CEO **Richard Gelfond** said that although the big blockbusters will probably always have windows, he doesn't think that all content needs to have exclusive theatrical runs. Non-theatrical content like *Game of Thrones* does not raise the same objections for the multiplex operators that theatrical films do. Foster told Deadline that "*Game of Thrones* was a lab experiment in IMAX that we'll continue to fine tune from what we learned. It's incumbent for us to fill out that shoulder period for our partners with content that is compelling."

Bradford, UK, to get IMAX digital

The **National Media Museum** in Bradford, UK, will get a first-gen IMAX digital projection system in the next few months, and the 3D SR film projectors installed in 1999 will be removed. The conversion will close the theater for about eight weeks, during which time a new screen and new seats and carpets will be installed the 32-year-old auditorium. A press release was not specific about the dates, saying only that "the aim is to have [it] up and running in the summer." Nothing was said about the possibility of a future upgrade to Imax's next-gen laser-illuminated projectors, but with a relatively small screen (48x65 feet/16x19 meters), it is not a strong candidate for that system.

Originally known as the National Museum of Photography, Film, and Television, the facility was the first IMAX theater to be built in Europe. It is also one of only three locations in the world with a working three-projector Cinerama system. Last fall the museum announced that it was turning over operation of its three theaters to **Picturehouse Cinemas** (*see The Biz, Oct.–Nov. 2014*).

National Media Museum

Imax announces new DMR titles

Imax Corporation has announced several new Hollywood films that will be processed with its DMR technology and released to IMAX digital theaters. In chronological order they are:

Fifty Shades of Grey, from **Focus Features**, was added on very short notice for a limited run in 75 domestic IMAX theaters, starting on Feb. 13. The R-rated film is based on the best-selling novel, and grossed a worldwide total of $266 million in its first weekend. The IMAX numbers were not available at press time.

Focus, from **Warner Bros. Pictures**, Feb. 27, stars **Will Smith** as a con man

*(see **SHORTS** on page 16)*